

VUE

WEEKLY

Darrin Hagen

Loud 'N' Queer
By Lorraine Ressler • 27

South Park event is sweeeeet • 8
Preparation H gets a bum rap • 12
Kieran Kane proves he's able • 16

Rod Beattie on a Wingfield and
It's the end of the world as *Last Night*

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Thursday

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at Red's

Friday

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Feature Story: The DJ Club scene
"Grease" preview
Jennifer Berezan interview
WIRED's Fave Pick:
"Project Desire" at
John L. Haar Theatre

Monday

KIERAN KANE
INTERVIEW

WIRED's Fave Pick:
Bellows & Brass
at the Horizon Stage

Tuesday

THE CLONES LIVE
IN THE STUDIO
Preview of "Mom, Dad, I'm Living
With a White Girl"
WIRED's Fave Pick:
Fred Eaglesmith &
the Mike Plume Band
at the Cook County Saloon

Wednesday

REMEMBRANCE DAY
SPECIAL
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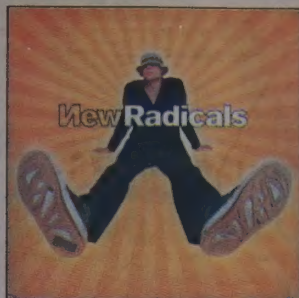
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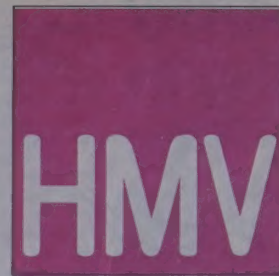


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Healthy living in the '90s

Healthy Living Expo addresses natural remedies

By DAVID DICENZO

The concept of being healthy in the '90s is dramatically different than in the past. While years ago we may have associated the term with only the physical state of our bodies, today we realize that health—or, more accurately, good health—encompasses much more.

Modern society places extremely harsh demands on individuals, and with that comes illness, both physical and mental. There are more chemicals, ailments and risks than ever, but

with the bad comes some good—as in more theories, remedies and treatments.

Like many cultures, ours is one that seeks the most up-to-date information, and the arena of natural health is certainly no exception.

For 10 years, there have been shows all across the country that have featured any and every facet of the natural-health world. Edmonton gets to take part for the first time, as the Healthy Living Expo makes a much-needed stop through the city.

"The whole area of health is very strong in Edmonton, but there was no public forum," says Dana Caple, the show's producer. Until now.

Looking for answers

The three-day event (Nov. 6-8) will transform the Shaw Conference Centre into a veritable Mecca for natural-health enthusiasts, as well as the inexperienced looking to gain some useful knowledge. According to Caple, there will be

an interesting combination of workshops, lectures and more than 90 exhibit booths.

events

Part of the reason an event like this is so popular has to do with society's growing reservations about our country's healthcare administrators. It's forced people to look for other answers.

"People want to learn how to take care of their own bodies," says Caple. "They want choices for healthcare and disease prevention. It's partially a disappointment with allopathic medicine and the medicare system. They're feeling frustrated, and this gives them an alternative."

Caple believes the show will—pardon the cliché—have something for everybody. For example, one of Friday's workshop discusses craniosacral therapy, a form of massage that can be used to alleviate headaches, stress, low energy, depression and nausea. (Wow, seems like the perfect weekend bender cure-all.)

Stress is actually the entire focal point of a lecture by Edmonton Naturopath Dr. Jana Exner. On

Saturday, she will discuss menopause, and on Sunday, she delivers a lecture titled "How Stress Affects Your Life." Exner believes that educating the public thoroughly on the topic is important, because most people don't understand just how damaging stress can be.

Stress-ing the point

"The goal is to discuss the actual physiology of stress and go into the person's body and explain what it does," says Exner. "Even if a person imagines a stress, it affects the body in the same way as if there were a real stress. We create our own stress."

Exner says there are three reactions in a person's system: alarm, resistance and exhaustion. The scary thing about stress is that it actually ages your body, and any prolonged amount of stress can have horrible effects.

"People don't realize that when you're under stress, the body dumps blood sugar into the blood, which puts you in a diabetic state. It also drastically reduces your immune system," she says.

Stress is meant to be a sort of defence mechanism for humans, which helps us survive, says Exner—but when it is overused, the body can't keep up. We literally break down and become susceptible to disease, among other things.

"The body pumps out hormones to fight the stressor," she says. "It allows you to handle cri-

sis, but if it continues, you go into the final stage of exhaustion. It's very prevalent in North America.

"This is where our organs are weakened and the system is breaking down," she continues. "The little things start to become big and it contributes to irritability and fatigue."

What we need is fibre

Makes you wanna rethink that hissy fit you threw today, eh? Seriously, Exner hopes to educate the public about what stress does and about the methods we can utilize to alleviate it. One of the most obvious aids is a healthy diet, something North Americans need to pay particular attention to, considering a lot of our food is laden with chemicals, sugar and fat. What we need is fibre.

Supplements can also help in the battle versus stress, according to Exner. "There are different vitamins and minerals that help give the system support," she says. "Vitamin B5 specifically prevents atrophy of the adrenal gland and zinc is important in terms of the immune system."

Always remember to laugh, exercise and even indulge in some ginseng which Dr. Exner says helps your body adapt and protects you from stress.

Better yet, go to Edmonton's first ever Healthy Living Expo—and find out for yourself. (How '90s.) Call 1-800-563-9994 for the skinny on the Expo.

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Your VUE LETTERS • TO • THE • EDITOR

Play is, Frankly, not about feminine hygiene

I must express the disgust and offence that Kris Morra has caused me.

Morra was not content to write an idiotically biased preview for the show *Yours, Anne* ("Yours, Anne makes for serious theatre," *Vue* #159, Oct. 22-28, 1998), in which she claimed to know the diary intimately, then wrote "Yours, Anne sounds like the latest in feminine hygiene products"—a very crude and unfortunate choice of words, considering that each of Anne Frank's own diary entries was signed exactly that way: "Yours, Anne." With this one sentence, Kris Morra managed to offend not only myself, but the entire Edmonton Jewish community.

Now, to make matters even worse, she clings to her supposed love and knowledge of the diary while still making fun of Anne Frank's own words. She also makes several glaring errors in her review of the piece ("Yours, Anne is Frankly powerful," *Vue* #160, Oct. 29-Nov. 4, 1998):

"The final scene is incredibly powerful. After over two years in isolation, the inhabitants of the secret annex at 263 Prinsengracht find out that the war is over," she writes. No. The invasion of Europe by the allied forces has finally begun. That is made quite clear in the play. After all, it is only mentioned by both name and date. You may remember it: June 6th, 1944. D-day. It's a long way from the end of the war and an insult to all the brave men who gave their lives for a cause that they believed in on the beaches of Normandy.

"As Anne sings her final diary entry, 'Wrong again! It may be the last musical piece in the show, but it is definitely not Anne Frank's last diary entry. The last entry actually deals with Anne's feelings of duality and is placed, quite effectively, quite a bit earlier in the show."

My advice to Kris is: read the diary.

James Toupin
Edmonton

Guess we'd better respond, then

Your *Hey, Eddie!* cartoon in the Oct. 15-21, 1998 issue (*Vue* #158) made a joke out of a man going home to kill his wife. Tell me how this is funny to the thousands of women injured or killed by men in Canada each year. I'm waiting—I'll be checking your column for a response.

M. Diehl
Edmonton

[Over the years, we've received quite a few complaints about James Grisdal's *Hey, Eddie!* cartoon (the latest instalment of which you can find on page 43 of this issue), and its very nature makes it indefensible. It is of course not meant to be funny to battered or dead women; when the vocabulary of criticism is such, there is little we can respond, other than that the point of the cartoon is to be over the top. All we can recommend is that if you will be offended by such material, skip over to Last Looks beside it and enjoy the captivating photography and witty prose.—Ed.]

Vue Weekly welcomes correspondence. If you have an opinion, good or bad, about something in our newspaper, please let us know by mail, fax or e-mail. In order to be published, letters must include the correspondent's full name and daytime telephone number. We reserve the right to edit letters for length.

this week

The Front • 4-14

- 4 • Feature: Healthy Living
- 7 • Vue News by Charles Mandel
- 7 • Vue Point by Lesley Primeau
- 6 • Travel
- 8 • Events: South Park tour
- 9 • Books
- 10 • Three Dollar Bill by Richard Burnett
- 10 • Sports Notes by David DiCenzo
- 11 • Humour by Jaron Summers
- 12 • Style by Amy Hough
- 14 • In The Box by Steven Sandor and John Turner

Music • 14-25

- 14 • Rush
- 15 • Music Notes by Gary McGowan
- 16 • Kieran Kane
- 16 • Club Hoppin' by DJ Dragon
- 17 • Blues
- 19 • The Bomboras
- 20 • Fred Eaglesmith
- 21 • New Sounds
- 24 • Mike Plume Band
- 24 • All That Jazz by Peter North
- 25 • Classical Notes by David Gobeil Taylor

The Arts • 25-29

- 25 • Theatre Notes by Araxi Arslanian
- 26 • Wingfield Trilogy & Wingfield Unbound
- 27 • Cover Story: Loud 'n' Queer
- 28 • Collected Works of Billy the Kid
- 28 • Project Desire
- 29 • Nightingales
- 29 • Grease

Film • 30-33

- 30 • Last Night
- 30 • Under The Skin
- 31 • Industry: Alberta commercials
- 32 • John Carpenter's Vampires
- 33 • A Minute at the Movies by Todd James

Food • 34-35

- 35 • Review: Kyoto Japanese Cuisine by David DiCenzo

Listings • 36-39

- 39 • AstroLogic

Classifieds • 40-42

- 43 • Hey, Eddie! & Last Looks

Vue finder

cover story.....



Loud 'N' Queer • 27

After a one-year hiatus, the Loud 'N' Queer cabaret is back in business, presented by Workshop West instead of Catalyst Theatre. And, of course, reigning over proceedings is the Edmonton Queen him/herself, Darrin Hagen of Guys in Disguise. *Vue* writer Lorraine Ressler talks to Hagen and several other queer participants about the history, effect and importance of the event.

Cover Photo by Ian Jackson

Events • 8 ◀•••

In just one year, *South Park* has risen to become one of the most controversial—and, in *Vue* editorial staff's humble opinion, funniest—shows on television. University Bound and Underground is an event capitalizing on the show's success, touring our institutions of higher learning and combining clips with stand-up comedy by a performer with the (admittedly unlikely) name of Brent Butt. Kick ass!

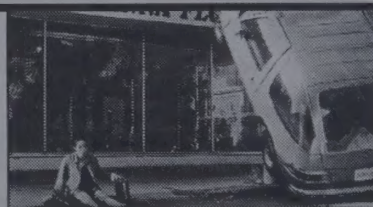


Music • 14 ▶•••

Although it might be fashionable to deride so-called classic or prog-rock, it's indisputable that Rush are a seminal band in the history of rock music (30 million albums ain't nothin' to sneeze at, after all). *Vue* music writer T.C. Shaw speaks to Alex Lifeson (pictured) about the band's success and new compilation CD (with a previously unreleased live concert), *Different Stages*.

Film • 30 ◀•••

One *Vue Weekly* staffer's fiancée recently complained that we run predominantly bad reviews (that doesn't narrow it down much, since three office regulars have become engaged in the past few months—but we digress). Well, here you go: an absolute rave by *Vue* film critic Russell Mulvey about *Last Night*, Don McKellar of *Twitch City* fame's first feature, depicting, well, the end of the world.



SIDETRACK Cafe

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NIGHTLY

NOVEMBER

5 THURSDAY

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6 FRIDAY

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7 SATURDAY

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We strive to ensure that our comprehensive listings are correct. However, in this uncertain world events beyond anyone's control can torpedo even the best-laid plans of mice, Peter Pocklington and all who resemble him. So call ahead. Letters/artwork/submissions are always welcome by fax, mail, e-mail or (sound!) hand delivery. We apologize for the absence of Medium Rare this week—our editor-in-chief's getting his strings replaced.

Caribbean cruises affordable despite low loonie

There's no better way to beat the winter blahs

By ALLYSON FLEMING

There are few images that can stir a frost-bound Canadian like those found on the cover of exotic travel brochures. Mid-winter blahs and doldrums can be somewhat alleviated by a quick tour through a local travel agency. Of course, when one turns around and heads out into frigid reality, the images of frolicsome catalogue models fade quickly into the background of the Canadian winter.

Given the current status of our dollar, tropical winter vacations may seem like the stuff of pipe dreams. However, Sunquest West and Carnival Cruise Lines have joined forces once again to provide western Canadians with affordable fly/cruise holidays for the whole family to enjoy.

Caribbean-bound passengers can board charter flights to Vancouver or Calgary (with connections from Edmonton) and fly direct to Santo Domingo in the Dominican Republic for a seven-day cruise starting at just \$1599 per person, based on two sharing.

On a six-island tour

Travelers will board the Carnival Cruise Lines ship *MS Inspiration* for a six-island tour of the Caribbean. While experiencing the unique and colourful cultures of these various

ports during the day, vacationers have the luxury of returning to the comfort and familiarity of the *Inspiration* at night. A floating home away from home is an accurate description of how cruisers will come to see the *Inspiration*.

Santo Domingo is the originating port where passengers will have the opportunity to explore a capital city rich with history. Although Hurricane Georges recently wreaked havoc on the city, there is evidence everywhere of rebuilding and adjustment. The once palm-lined boulevard leading from the port to the airport bears testament to the ferocity of Georges—uprooted trees and branches lie strewn across each other, victims of a macabre whirlwind dance. In contrast to the devastation, rapid construction of new roads and bridges continues unabated—progress doesn't stop for anything here.

The first stop is San Juan, Puerto Rico, where the new is so intertwined with the old that it's hard to decide whether the architecture is postmodern. The old city of San Juan dates back over 500 years, making it the second-oldest city in the New World. Cobblestone streets weave neatly between ancient buildings and brand-new construction—roads switch back on each other like snakes, and here too, the evidence of Georges's wrath is apparent.

Georges of the jumble

The port traditionally reserved for Carnival Cruise Lines had been heavily damaged in the recent hurricane. The company hopes to

return to the port in the very near future; however, over the next eight years, \$1.5 billion will be spent on upgrading port facilities in San Juan, making it easier for large cruise ships to use the port.

The remaining stops on the Sunquest/Carnival itinerary include St. Thomas, Guadeloupe, St. Lucia and Grenada. Passengers have the opportunity to disembark at each port and spend the day exploring the vibrant marketplaces, hobnobbing with the locals and trying to absorb some of the ambience that makes the Caribbean such a unique and exciting destination.

Back on board the *Inspiration*, weary travelers can rejuvenate in the Nautical Spa with massage and/or other body treatments, or relax in the whirlpool on the Lido deck before sitting down to a late dinner in the Mardi Gras or Carnival dining rooms. For those feeling invigorated, there are a gym, jogging track and three pools to provide an outlet for excess energy.

Here's a tip: don't tip!

This cruise is not complete without the requisite visit to the many clubs/bars on board the *Inspiration*. The disco plays trendy '70s hits, danceable '90s hip hop and just about anything in between.

For those in search of some monetary excitement, the allure of the slot machines, blackjack tables etc. in the Monte Carlo Casino will prove hard to resist. Vegas style shows go nightly in the Paris Lounge—the recent hit *Shout* proved to be well worth attending and was professional in every sense of the word.

The 24-hour pizzeria, room service and library should give extra bang for the buck—especially when the price includes all onboard food, wine (with dinner) and daily gratuities. For Canadian visitors, the inclusion of shipboard gratuities removes the pressure of having to tip—it's done for you. In addition, by using a Sail and Sign card (like a credit card) for purchasing drinks, a 15 per cent tip is automatically added to the price, once again removing the stigma of who to tip and how much. All other purchases on board are also made with the card, so there's no need to carry cash or a wallet while on deck. Your account will be tallied and settled via credit card number (provided prior to sailing) or by debiting a cash deposit made on arrival. While on board, purchases are priced in American dollars, but the pricing is not designed to make shopping and drinking a prohibitive practice.

The cleanliness of the ship and the friendliness of the staff—in addition to the magnificence of luxury travel in the Caribbean—all create an atmosphere of relaxation and hedonistic pleasure. If you bring the kids, you'll never have to see them (unless you want to). Enroll them in Camp Carnival and let them enjoy the trip with other kids their own age, all supervised by trained counselors.

If you're considering a trip this winter, think about a cruise. It can provide a lot of value for the dollar, and you'll be surprised how easy it is to adjust to leaving the driving to someone else. Relax on deck, read a book, gamble, play—it's up to you. Don't let the price fool you—\$1599 including airfare, in Canadian money, is a bargain.

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VUEnews



by Charles Mandel

Your urban alternative guide to the week's really important events

health

Big budget for smoke ads

OTTAWA—Health advocates say the federal government's campaign against smoking is a burn-out in the face of the estimated \$32 million tobacco manufacturers intend to spend advertising their product this year.

Particularly damning, say health activists, is the rise in smoking in the 15-19 age group, which has increased along with cigarette companies' advertising budgets. Smoking among young adults has jumped from 28.3 per cent in 1993 to 32.2 per cent this year.

In contrast, tobacco companies will spend four times the amount on ads this year than they did four years ago.

Last week, Montreal's Imperial Tobacco Ltd. became the first manufacturer to reveal a list of substances in its cigarettes. The list, disclosed by the maker of eight brands, including Player's, Du Maurier and Matinée, included a number of carcinogens and heavy metals. Benzene, toluene, styrene, mercury, nickel, lead and cadmium are among the substances contained in Imperial's cigarettes.

Health advocates called the disclosure a breakthrough and said it will allow them, for the first time, to examine the effects of cigarettes and their substances—other than tar—on people.

At least one other tobacco company, RJR-Macdonald Inc., said it will make a similar list known about its product, but has also sued the B.C. government over the law that insists such information must be disclosed.

business

Power blackouts spark investigation

EDMONTON—The province is investigating a weekend shortage of power that left parts of Calgary in the dark. Alberta Energy Minister Steve West has asked several provincial agencies to look into the matter.

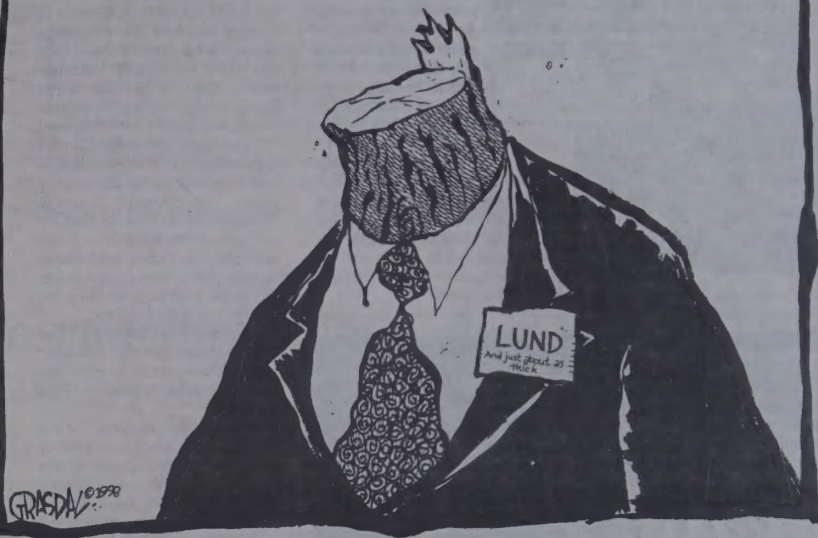
The big three power utilities reacted with outrage to an insinuation from Premier Ralph Klein that power had been purposely cut. In recent weeks, the utilities have warned the public that not enough power is available to service the provincial grid.

The warnings come in the middle of moves on the part of the power companies to bring deregulation into the market.

Deregulation has proved extremely profitable in the United States, with many power plants being sold at a profit. Utilities south of the border are using the cash to get out of the business of power and into more lucrative markets such as telecommunications.

Those purchasing the power plants are hoping to gain footholds into new markets, although analysts have cautioned that simply because a company pays a lot for a new purchase doesn't mean they're getting a good deal.

A portrait of Alberta's Environment Minister as a piece of dead wood.



politics

Winnipeg elects gay mayor

WINNIPEG—Glen Murray became the first openly gay mayor in a Canadian city last week when Winnipeggers voted the candidate into office. However, most say Murray's gender politics had little to do with the win—rather, his left-leaning views appealed to voters.

One of the major election issues in Winnipeg revolved around whether Winnipeg Hydro should be sold off. Murray has rejected calls to sell the utility to pay down the city's debt, and instead advocates keeping the service and using it to generate profits for the city coffers.

social affairs

Urban centres could fall to poverty

EDMONTON—A new federal government study warns that Edmonton and Calgary will be faced with concentrated poverty in some of their neighbourhoods. The report says poor families living in bad neighbourhoods have increased from 4.1 per cent in 1980 to 28.3 per cent in 1990 in Edmonton. Calgary saw a similar increase.

"The poorest Canadians have become more visible and concentrated in certain neighborhoods of our largest centres," says the report, prepared for Human Resources Development Canada.

It blamed the increase in poverty on government cuts to social spending and said that poor neighborhoods could lead to an American-style underclass "with all that implies for the safety and civility of our cities."

education

Arts grads earn more

OTTAWA—Arts graduates get an "A" when it comes to finding jobs and achieving earning power, according to a new study. The study, commissioned by the Social Sciences and Humanities Research Council, maintains that in these technological times, arts graduates aren't suffering for their choice of discipline.

The report found that more liberal-arts grads enjoy professional or managerial jobs with higher earnings compared to people with technical diplomas or commerce degrees.

culture

Native television channel opposed

OTTAWA—The CBC and a number of national cable channels are trying to quash a proposal for a national native TV channel.

Television Northern Canada Inc. wants to have its decade-old service carried by other broadcasters as part of its bid to go national. But the broadcasters say they're not interested.

Under the Broadcast Act, the CRTC can stipulate that the carriers take the stations, but that option has never been used before. Aboriginals argue that the network would serve the public interest and provide programming in an area that badly needs it.

This Hour Has 22 Minutes

TORONTO—Here are some of the headlines this week according to *This Hour Has 22 Minutes*. More

may be found at their web site <www.22minutes.com>

- Anesthetic rule relaxed: Drinks okay before surgery;
- Norwegian 3-D art show: Ospvik featured prominently;
- Curling gang war: Rinks no longer safe.

and...

What do you call a "bird-man" who gets into physical altercations with mountain bikers? How about short-sighted?

Last week, John Garipey tried to bar cyclists from riding in White-mud Ravine, an area off-limits to the bikers. He used a two-meter-long staff to block their way. In both instances, the impasse resulted in a fight.

"Somebody's got to take a stand," Garipey reportedly said. He's right.

It's about time such self-righteous walkers realized the river valley is for everyone.

If the city and others weren't so determined to keep cyclists off the dirt trails, they might realize they have the makings of an incredible urban tourism attraction here.

Cyclists would come from around the world to bike the 160 kilometres of gnarly dirt. They could breakfast at, say, the High Level Diner, get their bike tuned at Red Bike next door and check out the nearby Hostel Shop before embarking on an urban adventure for the day.

In the evening, they could stay at a bed and breakfast in Old Strathcona or Highlands and enjoy the nightlife, and still look forward to more off-road riding the next day.

Instead, the city's policy of locking cyclists out of the best dirt trails has resulted in a disgraceful ruckus in the river valley.

everyone loses

VUEPOINT

By LESLEY PRIMEAU

Thought #1: Market value instead of values

IT SEEMS THE CITY will take a look around the neighbourhood and attempt to re-value the house you live in. Now this may mean nothing to those who've just built or bought, but rest assured, those poor folks with houses in older areas may be in for a king-sized shock. They may find their taxes jumping by 20 to 50 per cent. What's going to happen to these people?

Some of these folks may be older types with set incomes, so will they lose their homes in a big tax sale? Will the City come up with a plan to assist? Will certain seniors suddenly be living in the streets or in a "home"? You know the mayor—always looking at the business interests, and business is business. So if you can't pay your city tax, tough luck!

There's a little rumour running through City Hall that suggests the powers that be may allow some tax increases to be paid over a period of a few years—possibly interest-free, which should be a given. But at least a move like this suggests that municipal politicians are not as hardened as some (me, for example) may believe.

I have another idea. Would it be possible to take a look at the number of homes owned and occupied by seniors? Maybe we could pass a law exempting anyone who is over 65 or has lived in their home for over 30 years. I wouldn't think we have a huge number of people who qualify—and it might be a nice gesture on behalf of the City.

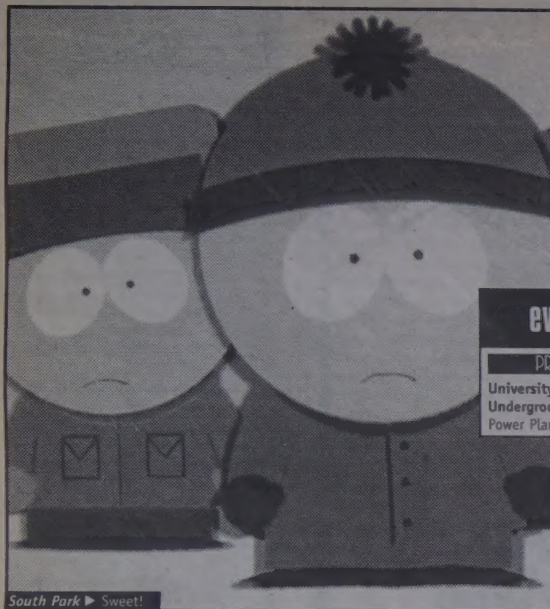
Thought #2: Right might unite? Wrong

Usually, I don't have more than one thought a week, but I'm on a roll here. What's with this unite-the-Right crap? Isn't it embarrassing enough that the Tories couldn't find a reputable candidate? Now they have to choose between David "Don't I Wish I Could Trade Something To Anyone" Orchard and Joe "Who?" Clark. Talk about a no-go election—how boring could this be! I can't decide what's more pathetic, the fact they can't get a candidate or the fact that they can't decide if uniting the Right is a good thing. I figure it's gonna take a while to figure out what's right—pardon the pun. Don't get me wrong, Clark's a nice guy—but his time has come and gone. Way gone.

When you consider the popular vote of the last federal election, you know there are a slew of Right-thinking people—you would think they must want some kind of faction that represent their thoughts. Why couldn't they find a young, dynamic fireball to lead the cause? And why can't they decide if "unite the Right" is more than just a cute slogan?

It's really quite sad—a once-proud party under Brian Mulroney has been decimated beyond recognition. Now what? Here's my prediction: the Left goes Right, the Right goes wrong and the country—well, we're going to hell in a handbasket.

Lesley Primeau may be heard week-nights from 6-9 p.m. on 630 CHED.



South Park ► Sweet!

South Park tours Underground

By DAVID DICENZO

Only in your wildest, narcotic-induced nightmares could you pit Santa Claus in a battle against the greatest second-generation magician ever: Jesus Christ.

And that's exactly why Matt Stone and Trey Parker have invaded the minds of so many eager viewers across North America.

Every Friday night, the creators of *South Park* have managed to make the surreal commonplace. Through the eyes of four crudely animated yet intensely witty eight-year-olds, we become part of this bizarre world.

The aforementioned heavy-weight tilt is the focus of Parker and Stone's first-ever *South Park* sketch, a five-minute profanity fest titled "The Spirit of Christmas." It's just one of the many components found in the University Bound and Underground tour.

event

PREVIEW

University Bound and Underground • The Power Plant • Nov. 6

While the name may conjure images of a post-secondary S&M directory, the tour is attracting all South Park fans and even some potential recruits to Parker and Stone's growing legion. Vancouver-based comedian Brent Butt, a fan of the show himself, hosts the festivities.

For once, we don't make fun of his name

For the 31-year-old Butt, a career in comedy may have been predetermined, considering he came into this world the very day the legendary Lenny Bruce left it. His many credits include a Gemini Award nomination for his special on the Comedy Network, and appearances on *Just For Laughs*, A&E's *Comedy on the Road*, CBC's *Comics*, the *Improv Comedy Olympics* and *Kids in the Hall*. He may be a city slicker now, but Butt's upbringing in Tisdale, Saskatchewan (pop. 3,000) helps him relate to the show a little more than the average *South Park* viewer.

"If there's one character I can relate to, sadly, it's Eric Cartman," says Butt. "I was kind of compensating for the short, fat thing by being loud."

He says the response to the tour has been phenomenal—similar, in fact, to the success of the show. Most of the audiences are totally familiar with *South Park* to begin with, and those who aren't leave with a new-found appreciation for the group of potty-mouthed Denver Bronco fans. Butt believes there are two reasons for the show's immense popularity.

"One is that it's very basic—they're just small children swearing, a simple recipe," he says. "The other is that it's subtly funny."

Kick ass!

The university tour is only fitting for a show that features a fair bit of Canadian content. Parker and Stone's depiction of us as Kraft Dinner-eating Brits (Terrance and Phillip) may be a tad inaccurate, but the two have a fascination with Canadians nonetheless—it apparently stems from the expatriates who work behind the scenes of *South Park*. Actually, in the upcoming November 20 episode, we get a clip of Terrance and Phillip's movie *Not Without My Anus*, in which the two save Canada from an Iraqi invasion at a Roughriders versus Rough Riders game.

U of A attendees will get to see two exclusive screenings of *South Park*, the original cut of "The Spirit of Christmas," music from Chef-Aid and the stand up of Butt (the comedian, not Terrance and Phillip's farts). Take the opportunity to draw your own comparisons between South Park, Colorado and Tisdale, Saskatchewan.

"I came from a big family, and that certainly shaped my sense of humour," says Butt. "You write about what you know—as a result, I don't write much."

University Bound and Underground is brought to our institutes of higher learning by the Comedy Network and Molson's—so expect some beverages to flow. After which, all the couples in the crowd will undoubtedly go home to make sweet, sweet love.

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Perry delivers a plot with a twist

A Breach of Promise explores Victorian mores

By PAUL MATWYCHUK

Two-thirds of the way through Anne Perry's new Victorian-era mystery *A Breach of Promise*, the reader encounters what we book critics refer to as "a big twist." I wouldn't dream of giving the twist away, since so much of the pleasure of reading the story demands that it remain a surprise. But having to pussyfoot around such a central plot devel-

opment makes writing this review a difficult task—I might as well try writing it without using the letter "e."

Luckily, I was able to talk with Anne Perry herself about the book, and can rely on her comments instead. She's a poised and engaging talker, even while roasting in an elegant wool suit in her seat by the sunny front window of a Whyte Avenue café.

"You have to be honest," she says when I ask her about the art of planning such a startling plot twist. "There are rules of the game. There are things which you must not do, chief among which is that you must never tell

the reader a lie. You can deceive by sleight of hand or misdirect the reader's attention, but you must never lie."

Killian? Zillah?

The novel presents you with a fascinating puzzle. London barrister Oliver Rathbone is engaged by Killian Melville, a brilliant young architect, to defend him in a suit for breach of promise launched by the parents of his ex-fiancée, Zillah Lambert. Melville claims the Lamberts misunderstood his intentions towards Zillah, and that before he could set them straight, elaborate plans for the young couple's wedding had already begun. (Perry vividly demonstrates how the marriage-crazy social whirl of

the era's London elite could easily create such a dilemma.)

But what Rathbone cannot fathom is why Melville didn't go along with the wedding anyway. Zillah is bright and pretty, with rich parents; Melville remains genuinely fond of her, and risks severe financial penalties and career ruin by breaking off the engagement. He even likes his in-laws! Melville's case is more than hopeless—it's inexplicable, and yet he adamantly refuses to justify his actions. In frustration, Rathbone hires private investigator William Monk, making his tenth appearance in a Perry novel, to delve into the matter.

Books

continues on page 10

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- 2:00 p.m. Join author, laugh artist and recovering former practicing lawyer Geo E. Takach as he treats you to laughs from his book *Law-de-da! Lamponing the Laws in Our Lives*
- 3:30 p.m. Children of all ages will enjoy a reading by Mary Woodbury, author of *Jess* and the *Runaway Grandpa*
- 7:00 p.m. Grab a coffee, sit back and relax to the traditional Celtic music of Seona Brae

Sunday, November 8th

- 1:00 p.m. Join Patricia Williams, author of *Once Upon a Lifetime*, to discover how you can capture precious family memories as a legacy for future generations
- 2:30 p.m. Horse enthusiasts and Alberta author Gail Bunney will read from and sign her latest book, *Horse Stories*

Thursday, November 12th

- 7:00 p.m. Tom Sanders, author of *Golf: The Mind-Body Connection* will speak about focusing on your golf game through the long winter months ahead

Saturday, November 14th

- 1:00 - 3:00 p.m. Discover Alberta dinosaurs through an interactive presentation by representatives from The Royal Tyrrell Museum of Paleontology

Sunday, November 15th

- 2:30 p.m. Canadian author Shannon Friesen will read from her collection of short stories, *Like Minds*

Monday, November 16th

- 7:30 p.m. Scott Taylor will sign copies of his latest book, *Tested Mettle: Canada's Peacekeepers at War*. The paintings of Katherine Taylor, the only female war artist in Canada, will also be on display at this event.

Saturday, November 21st

- 4:00 p.m. Author Michael DeJong will read from and sign his latest work, *I Thirst*

Sunday, November 22nd

- 1:00 p.m. Robert J. Adams, the author of *The Stump Farm* and *Beyond The Stump Farm* will read from his latest work, *The Horse Cop*

Friday, November 27th

- 7:30 p.m. Members of The Astronomical Society of Canada, Alberta Branch will talk about what they know best: the stars and the planets

Saturday, November 28th

- 10:00 a.m. & 2:30 p.m. Special Storytime with Winnie-the-Pooh in My Books

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Saturday, December 5th

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- 7:30 p.m. Enjoy the traditional Celtic music of Seona Brae

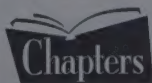
Wednesday, December 9th

- 7:00 p.m. Keith Tandy of G.A.P. Adventures will speak about the excitement of adventure travel

Monday, December 14th

- 2:00 - 4:00 p.m. Robert J. Adams is back! The author of *The Stump Farm*, *Beyond The Stump Farm* and *The Horse Cop* will be on hand to sign copies of his books

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by John Lancaster
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by Anna Quindlen
This is a powerful book about one woman's struggle to survive an abusive marriage. It is a beautifully written story, full of wisdom and emotion which leaves the reader feeling exhausted yet alive at the same time. All in all a wonderful read.

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BESTSELLERS

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- 2) *Rainbow Six* (Tom Clancy (Putnam))
- 3) *Know This Much is True* (Wally Lamb (Harper Collins))
- 4) *Lovers of a Good Woman* (Alice Munro (McClelland & Stewart))
- 5) *Path of Daggers* (Robert Jordan (B.B. Tene))

Non-fiction: Hardcover

- 1) *In the Meantime* (Yvonne Haggart (Simon & Schuster))
- 2) *Daybook of Comfort & Joy* (Sarah Van Brezenbach (Warner))
- 3) *Angela's Ashes* (Frank McCourt (Bantam))
- 4) *Simple Abundance: A Journal of Gratitude* (Sarah Van Brezenbach (Warner))
- 5) *Canadian Oxford Dictionary* (Oxford)

Fiction: Mass Market

- 1) *Cat & Mouse* (James Patterson (B.B. Tene))
- 2) *Bankless.com* (Tom Clancy (Berkley))
- 3) *Deception on his Mind* (Elizabeth George (Bantam))
- 4) *East of Desolation* (Jack Higgins (Berkley))
- 5) *Homecoming* (Belva Plain (Bantam))

Fiction: Trade Paperback

- 1) *Jara Road* (Maureen Binchy (McArthur & Company))
- 2) *Beloved* (Tom Morrison (Penguin))
- 3) *Elusive Flame* (Esther Woodcock (Avon))
- 4) *Larry's Party* (Carol Shields (Random House))
- 5) *What Crazy Looks Like* (Pearl Cleage (Hearst))

Non-fiction: Paperback

- 1) *Don't Sweat the Small Stuff* (Richard Carlson (B.B. Tene))
- 2) *Men are from Mars Women are from Venus* (John Gray (Harper Collins))
- 3) *Chicken Soup for the Teenage Soul* (Jack Canfield (Thomas Allen))
- 4) *What to Expect when you're Expecting* (Arline Eisenberg (Workman))
- 5) *The Best of the Best & More* (Best of Bridge)

BESTSELLER information
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Books

— continued from page 9

There's also an emotional subplot involving a sheltered young bride's attempts to re-establish her relationship with her husband, a soldier who has returned from India psychologically traumatized and horribly disfigured. On one level, it's a tale of female empowerment, with the bride fighting against society's patronizing attempts to shield her from the harsher truths of the world, but Perry bristles at any attempt to read the book simply as feminist sabre-rattling. "What I was trying to get at," she says, "is society's obsession with outward appearance, as opposed to what a person is actually like."

Victorian era not all bad

The mystery novel is a great vehicle for exploring underneath the outward appearance of a class or an era, and Perry has exposed the shameful side of Victorian life in novel after novel. When I asked her if she knew of any positive elements to the Victorian character that we might do well to recapture, it took her a few moments to think of an answer.

"For one thing," she said at last, "they had a sense of duty that we've largely abandoned, a sense of community, of playing for the team, of doing something for the good of everybody, not just for the individual. Time was, for instance, that when a politician had done something particularly reprehensible, he would have resigned for the good of the party or the nation. People don't do that now. We've lost that, and I think it's sad."

Anne Perry, by contrast, is a class act all the way. *A Breach of Promise* is an expertly plotted, thoroughly satisfying tale that combines some of the best aspects of Victorian novels and detective fiction: here, the mystery-story convention that all of a detective's investigations eventually intersect dovetails nicely with the Dickensian convention that all households are secretly related. Read this book and enjoy it—just don't reveal the surprise to the next person.

SPORTS
notes

By DAVID DICENZO

It's a gusher! Ah, those oil puns never seem to go out of style. Actually, speaking of style, what the hell is up with those Oilers, definitely the most exciting team in hockey today. With a record of 6-4 (at press time), Edmonton is putting out a product that has the city's diehard hockey fans showing an awful lotta teeth when talking about their squad. Other than when the Leafs drubbed them in the pre-season (D'oh!), I got my first live glance of the Oil last Saturday as they dismantled the poor (in every sense of the word) Penguins. In the first period, Edmonton was definitely buzzing and all cylinders were working—special teams, goaltending, defence. Truly

a solid team, they followed that effort up by demoralizing Vancouver 5-3. Even without their star, the hobbled Dougie Weight, the Oilers are managing to play some extremely inspired hockey with a bunch of fast, aggressive skaters. It's helped them lead the entire NHL in goals scored and made Cup-hungry fans start thinking about the glorious days of old. Don't book a victory parade just yet, but a healthy Weight and a proven goaltender—say a Felix Potvin—could ensure there will be hockey into the warm months.

No Class: Speaking of Felix, it's absolutely pitiful that a storied franchise like the Toronto Maple Leafs have so poorly handled Potvin's situation. Here is a kid (well, not anymore) who has handled himself with decorum and dignity, and all he gets in return is the runaround. Only Potvin's obvious professionalism has kept this from completely exploding in Toronto. Do the guy a favour—a player who performed so admirably over the years—just

trade him. Let him get on with his life. Actually, while Felix may be feeling a tad out of the loop, he still has the support of his soon-to-be ex-teammates, who all love the Cat. After Toronto fans booed Potvin at a recent game, slugger Tie Domi stepped up to the plate and scolded them in the press, showing that he was on Felix's side, and understanding of his plight. Now only if the Maple Leaf brass could show some the same class—and balls.

Hello CBA: Opening day of the 1998-99 NBA season came and went, without any games played. It now looks as if January would be the absolute earliest the campaign would get under way, but it may not even happen at all. A lengthy lockout has only gotten even uglier as NBA owners and players continue to battle over how to split their mountain of money. Players are asking for 60 per cent of league revenues while the owners think 50 is more reasonable. Seems like meeting in the middle (at 55 per cent) is the

thing to do, but both sides apparently don't want any of that. Somebody's gonna have to budge a bit or the NBA will have no season at all. Which means a basketball junkie like me will have to get my fix by following the WNBA for this year. D'oh! My starting five from high school could beat the players in the women's league. Not to sound chauvinistic, it's just that ball is terrible. I'm hoping for a miracle bargaining session any time soon.

Big Mac-McCammon that is: Former Oiler assistant coach Bob McCammon is known for his quick wit in addition to his great hockey mind. As the new VP of the IHL, Bob's been forced to make some big decisions, but that doesn't mean he still can't throw around the zingers. After viewing a tape of Petr Nedved slashing a fellow player, McCammon said, "When I first heard about it, I heard he swung at him like Mark McGwire. As it turns out, his swing was more like Michael Jordan's." We miss ya, Bob!



By RICHARD BURNETT

You can't handle the truth!

American author Fran Lebowitz once proclaimed in *Vanity Fair* that homosexuals are the "most square people on Earth" because we're the only idiots left who want to join the army.

Well, I don't know about Ms Lebowitz, but I'm eternally grateful to the Allied men and women who saved my family in London during World War II, when my British grandfather was a firefighter during the Blitz.

And although many nations remain petrified that queer soldiers will cruise, rape and sodomize their straight comrades (Canada rescinded its ban on gays in the military in 1992), Lebowitz and company

should also note that the modern gay civil-rights movement many think began in the '60s actually has its roots in the ashes of World War II.

The war was pivotal, not just because tens of thousands of queers were imprisoned and executed by the Nazis in concentration camps (Himmler himself boasted that the Third Reich executed a million gay men between 1938 and 1944), but because WWII did what nothing else had done before: it showed young Allied recruits from rural villages around the world that they weren't the only queer boys and girls on the planet.

For instance, Gore Vidal said that Australian men serving in the Pacific had a reputation not just for being good soldiers, but "for rolling on their stomachs most obediently."

In fact, in the *Being Different* anthology edited by Garry Witherpoon (Sydney: Hale & Ironmonger, 1986), Aussie John O'Donnell explains in his memoir how, in the course of his duties, he had sex with Australian recruits while serving in the New Guinea campaign.

"Even though it was out of bounds, I went to their base often with a friend to see the movies they

showed," the veteran writes. "And often, after showing a Shirley Temple movie or whatever, they'd show some porn—pretty poor-quality stuff, but porn, and it got all the guys horny."

Hey, it was the '40s...

O'Donnell cruised guys after the screenings, notably "Negro Yanks" who "used to really love to fuck white ass. I found the Negro soldiers nice people, usually; they wanted to give you something, grog, food or clothing, which was most prized by the Aussies. I refused, saying I wasn't a prostitute. All I wanted was for them to be friends, and some became good friends."

In a report commissioned by the Pentagon ("Nonconforming Sexual Orientations and Military Suitability"), it was estimated that fully 25 per cent of service people in the United States armed forces are lesbian, gay or bisexual. And in Captain Adrian Weale's recent book, *Secret Warfare*, the former British intelligence officer outs the gay heroes of the UK's Special Air Services and Special Boat Squadron.

For instance, Lieutenant-Colonel Paddy Mayne, one of Britain's most

highly decorated officers, destroyed the cockpit of a grounded German aircraft with his bare hands after his patrol ran out of explosives during a night raid in North Africa in December 1941.

Leaders like Alexander the Great and Lawrence of Arabia aren't humankind's only queer military heroes. That's why on Remembrance Day next week, I'll take the time to salute all those courageous young recruits, our queer infantrymen and their straight comrades, who died far from home to save our asses in both world wars.

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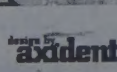
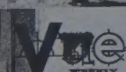
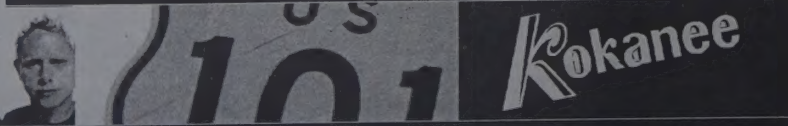
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How to sell a house for top dollar

Know your enemy

By JARON SUMMERS

Here are my proven rules for getting top dollar for any house: Rule one: realize that the buyer is your enemy. Rule two: understand your enemy. Rule three: make your enemy pay top dollar.

Recently, I flew to Arizona with my wife to sell her parents' home, located near Apache Junction, in the shadows of the Superstition Mountains.

My father-in-law built their dream home with a southern exposure that included a sun room, jacuzzi and vegetable garden. These last three items were never completed. (Or started.) This meant there was no wall on the south end, giving the term "southern exposure" special meaning.

Because of the opening, they couldn't get the air conditioning to work economically. Although when they turned it on, they could cool most of Arizona. They moved to the West Coast, where most homes had four sides.

Meanwhile, their Arizona dream home remained vacant, except for scorpions no bigger than fire hydrants.

I told them I would sell their home for top dollar using my never-fail strategy (patent pending). After inspecting their home, I walked around the small Arizona settlement and hunted for an enemy to sell the place to.

I asked the first 50 strangers if they wanted to buy a house, but they all turned out to be friendly. Fortunately, the 51st person turned out to

be an enemy. His name was Pancho, and he said he would buy the place for \$60,000.

When my wife heard that I had found a person who would give us \$60,000, she screamed, "It's a done deal." I smiled and explained that we had found an enemy and now all we had to do was understand him.

"Then I shall make him pay top dollar," I said

humour

Laughing with the enemy

Over the next few days, I spent every waking hour getting to know my enemy—drinking with him, bouncing his baby on my knee, gauging his every weakness. He talked, I listened. I talked, he listened. We laughed too—loudly at each other's jokes.

"You know, Pancho," I said, over some of his homemade tequila, "it's good that we have been able to spend this time together, because we have become friends. Because we have become such good friends, I'm going to let you buy the home for only \$85,000."

"It is good to be friends," agreed my enemy, "and since we are friends I am going to take the home off your hands for \$60,000—it's filled with tarantulas the size of truck tires."

"Tarantulas?" I asked.
"Yes, they live with the scorpions. Your silly father-in-law built his house on what we Mexicans call Tarantula Run."

"You're joking," I said.
"Yes, Señor, I'm joking. But then why should we not joke? After all, we have come to know each other and become friends. Your father-in-law was a great joker. He built a house

with three walls."

We had a good laugh, my enemy and me.

Mr. Negotiator strikes again

My enemy poured more of his homemade tequila into my shotglass. I drank the liquor slowly, all the time increasing my understanding of Pancho.

Finally, when I fully understood my enemy, we struck a bargain that seemed fair. We drew up papers and I accepted his original offer of \$60,000.

"What happened, Mr. Negotiator?" asked my wife as we left Arizona.

"If only I could have kept him as an enemy I could've sold him the house for any price. That Mexican cheated by becoming my friend."

If you would like to receive Jaron's column every Friday, send an e-mail to jaron@vue.ab.ca and write, "Put me on the list!"

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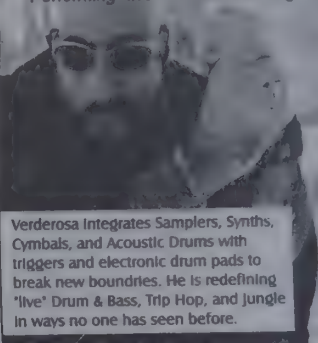
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Lashes, Halloween and ass cream

The things we do to look beautiful

By AMY HOUGH

Wink smart

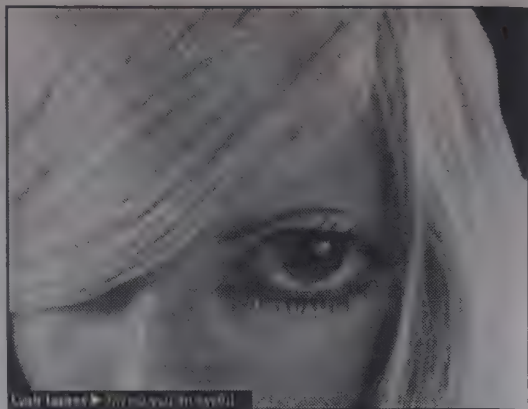
Life can be so cruel. Why is it that men always seem to have the longest, darkest eyelashes? It's not like they appreciate them. Tell a guy he has nice eyelashes and it's like you've told him he has something stuck between his teeth. Beauty is truly wasted on men.

For those of us not born with lush lashes, we know the true trials and tribulations of lash warfare. There is the ever-precious yeesh-kabob technique (separating clumpy lashes with a pin and praying you don't skewer an eyeball), the lick-and-dab (smudging your mascara on a perfectly shadowed lid and quickly having to lick a tissue and wipe off the smudge before it becomes permanently etched), but the most dangerous and most important technique is the death pinch (using an eyelash curler without pinching your eyelid in its metal vise grip).

Because beauty is never effortless, I was skeptical when I heard about the new lash-curling mascaras, so I decided to give L'Oréal's Le Grand Curl Mascara a try. Heavens to Betsy—it worked, maybe even better than the old lash curler. My lashes curled and extended and, best of all, there was none of that outer-lash crimpage. The only problem with Le Grand Curl, besides its icky-feeling bottle, is that the mascara goes on a bit thick—so one coat's the limit, or you'll look like you're sporting fuzzy black caterpillars.

All hail the ass cream

There is a miracle cream—nothing is better for minimizing fine and deep lines. Why haven't you heard about it? You probably have, but have been too timid to try it. I finally girded my loins and gave it a go, and I'm telling you it'll be in



my makeup kit for the rest of my life. OK, enough suspense, I'm talking about Preparation H. Yes, that's right—the ass cream.

beauty test drive

When Conan O'Brien discovered the identity of the secret miracle cream his makeup artist gave him, he threw a hissy fit on his show. But really, what's the big deal? A cream is a cream is a cream, and I put this baby to the toughest test.

I have a frown line between my eyebrows. Well, calling it a line may be a bit misleading; this crevice makes the Grand Canyon look like a crack in the sidewalk. I've been applying the H cream day and night. It works almost instantly by smoothing out the skin. I noticed a difference within minutes the first time I tried it. I can't recommend it enough. And best of all, it's cheap like borscht—about \$6 a tube.

Happy medium

I love alpha hydroxy creams—they leave your skin dewy soft and they even out your skin by banishing blemish remains. So how do you tell them apart? I've tried the most expensive, I've tried the least expensive and everything in between. What did I find? The most expensive was wonderful with a nice fruity scent, the least expensive was like Elmer's glue and made me break

out, but in between I found the happy medium. Reversa AHA with 8 per cent glycolic acid did the trick. Heck, it doesn't have the fruity scent, but it was about \$80 cheaper. At approximately \$24, I can do without the Juicy Fruit appeal.

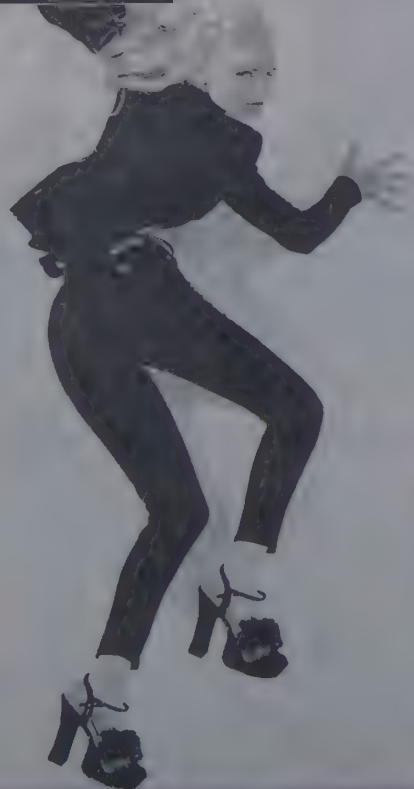
The only problem I have with alpha hydroxy creams is they leave my skin a bit oily-looking so I only apply them at night. For those of you who can wear them night and day without looking like a pubescent teenager, all I can say is God bless, and damn, you must have fine-looking skin!

Drop dead ungorgeous

For those of you who got dressed up for Halloween, my hat goes off to you. But I'm beginning to think my fantasies are a little bit off kilter. I know Halloween is supposed to be all spooky and stuff, but I consider it a chance to be as drop-dead gorgeous and glamorous as is earthly possible. I, of course, went as the goddess Aphrodite. But everywhere I looked, there were ghouls and monsters and other assorted dead-looking things. The only other femme fatale I could see was Cleopatra—we were of like minds.

The way I figure it, I can look dead or deathly ill anytime I choose—slap on a clay mask, a ratty T-shirt and some curlers, and I'm there. But how often can I don a beautiful gold-and-white gown? ☺

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By JOHN TURNER and STEVEN SANDOR

Weightlessness: n. The state of an Edmonton hockey team without its star player, e.g. The Oilers are entering a Weightless environment; they are in a state of Weightlessness. [orig. A first-period play during last Wednesday's 8-2 romp over the Caps.]

"The key is to do what's best in the long term for Doug's career. If we just looked at the short term, we could just put a brace on it and send him back. But that's not what we're interested in."—Oilers team physician Dr. David Reid.

"I'm going to approach this as the toughest situation in my life."—Doug Weight.

Steve: It looked so innocent. Caps defender Mark Tinordi basically gave Doug Weight a love tap in the first period of the Oil's 8-2 romp over the Caps, and now Weight's MCL is torn. But it's not all bad. Even though the injury is serious, he should be back sometime in February. And, unlike other hockey pundits, I'm not predicting that this will cause great difficulty for the red-hot Oilers. After all, they are the highest-scoring team in the league—and most of that has been done without Weight in the lineup (don't forget the holdout). They obliterated Washington and Pittsburgh without Weight. They embarrassed the overrated Canucks (don't let their record fool you; Vancouver's got a shameful hockey team).

John: I'll say they looked shameful. I counted no less than five posts by the Oilers in that game, and defensively Vancouver wasn't able to contain the much quicker Oilers. With the Oilers tallying 49 shots on goal, the game could have easily ended 10-3. Corey Hirsch put in a stellar performance with no help from his defence. The way the Oilers are playing right now, they should continue to add up the wins. Even without Weight in the lineup, this is without a doubt the most talented Edmonton club since they won the Cup back in 1990.

Steve: I'm not saying that I don't think Weight is important. It was more important for the Oilers to get him under contract than it was to bring back Curtis Joseph. Let's be realistic: in the '90s NHL, good goalies are common (unless you're a Habs fan). Smart, playmaking forwards are a rarity; you have to treat them like gold. But the Oilers have already shown they can pick up the slack: Bill Guerin's leading the league in goals, Andrei Kovalenko has been outstanding and the defensive trio of Roman Hamrlík, Boris Mironov and Janne Niinimäki have been better with the puck than most forwards. Weight said this is the best Oilers team he's ever been a part of—he's right.

John: Not to mention that Bob Essensa has put in three solid performances in a row—he couldn't be blamed for the goals let in on Monday. Once the Edmonton defencemen realized they could just walk in off the point or lead the rush into the offensive zone (Vancouver's weak defense didn't put up much resistance) it became a free-for-all, which resulted in a couple of Canuck breakaways. Essensa couldn't be expected to stop every one of those. This team will be just that much better, and a true contender, once Weight is back in the lineup.

New live album Rush-es through 25 years

By T.C. SHAW

In contrast to more flamboyant acts who follow up a meteoric rise with a spectacular fall, Rush have remained as possibly the most grounded, most stable, most normal international stars ever.

Then again, like most everything else Canadian, it figures that the country's biggest-selling recording act is typically down-to-earth. Forget the Tragically Hip—Rush have sold over 30 million albums worldwide, yet judging by guitarist Alex Lifeson's friendly telephone demeanour, he could be calling from, well, your neighborhood store just down the street.

In fact, he's spending the day working the phone from his home just north of Toronto (which, as it turns out, isn't actually tucked away in the Muskokas, a couple of mansions down from Kurt and Goldie, Martin Short and the Eatons), yet the voice on the phone is anything but that of a world-weary, jaded rock star caricature.

Old, yet full of Lifeson

One-third of the power trio (the lineup is rounded out by bassist Geddy Lee and percussionist Neil Peart), Lifeson projects an open sort of attitude, anxious to cut through the hype at nearly his first opportunity. When asked about the band's stable outlook, his first response is characteristically deflective: "Well, we're old guys," he laughs, using the same casual tone of voice you might hear on the bench at, say, a gentlemen's league hockey game.

Lifeson (who jettisoned his unpronounceable 13-letter last name just before the band released their eponymous debut album, which turned out to be the biggest selling debut album any Canadian band has released so far) sounds almost as though it was his first interview of what might well end up being a long day on the phone. "Come to think of it, it probably was—on both counts."

This latest spate of press activity surrounds Rush's newest live

disc, the epic *Different Stages*, which is a three-CD release that covers the band's extensive repertoire like no other live album before or since. The release offers two CDs worth of material that spans the group's 25-year career, painstakingly recorded at each and every stop during Rush's *Test For*

Echo tour in 1996. The third disc of *Different Stages* is a long-lost recording taken from London, England's Hamersmith Odeon during the *Farewell To Kings* tour in 1978.

Lifeson's general in-control exterior reflects to a degree the band's music, sometimes referred to as "thinking man's rock." Rush's trademark sound is known for its relatively complex musical and lyrical direction. Certainly, Rush's brand of rock is off the beaten path from the sometimes simplistic jingles that pass for Top 40 music at the best of times, but it's also a direction which over a quarter century has both defined and shaped what's now known as classic rock.

Past labels, but in patterns

Lifeson is quick to move past labels, and this is partly what's kept the band on top for so long. "For us," he says, "it was never the image so much as the music, and that always stayed with us and it helped to ground us." In turn, the band's music has progressed along a timeline that can almost be defined in sections. Even the band's previous live releases have followed up after a particular bunch of albums.

Lifeson concurs. "We usually cap off a period of four records or so with a live record, and that was the intention with [*Different Stages*], but we came across the tapes from 1978, and the more we were getting into the idea of releasing another live record, the more of a retrospective we wanted to make it."

Lifeson says the band wanted to highlight what they have done with some of their back catalogue over the years. "Rather than just capping off one specific period," he says, "we wanted to show more of the



Alex Lifeson of Rush performing on the *Different Stages* of his career.

live development of the band, and I don't think we've really captured it the way we wanted to in the past—and with this. I think we did. I think it represents what the band's like live [now], and having that stuff from 20 years ago to compare it to is really kinda fun, I think, for a Rush fan."

No doubt, the contrast between this third disc and the group's most recent live material is stunning. Essentially two different bands, today's Rush is a highly polished live show, owing to the members' gradual need to do more and more with their songs onstage.

The opposite of sextet

Effectively six musicians—all three players incorporate synthesizers, samples and MIDI technology onstage—the band's most recent recordings show off their multi-instrumental abilities as well as what Lifeson describes as their "more mature approach" to the shape of older songs—in stark contrast, the '78 sound is the opposite: raw and direct, crackling with the kind of rough energy you'd expect

from young guns going into new territory. They were definitely three instruments then, playing as if they were trying to invoke a fourth from thin air.

Interestingly, even in these relatively early days, Rush knew who they were: back in '78, Lee was already telling the English music weekly *Melody Maker* the same. "I think we're something apart from trends. We're neither a trendy nor fashionable band," he told them, a statement which has been proven several times over.

Case in point: in 1980, at the height of the "New Wave" music craze, Rush answered by releasing *Permanent Waves*, still their biggest-selling album to date. Neither obsessed with dance beats, nor a thinly disguised howl of protest, the album's blend of rock riffs and impressive, sometimes daunting arrangements managed to shove aside both disco and punk, becoming staple rock radio material while going gold in the U.S., platinum in Canada and silver in the U.K. Or as Lee put it, "I think we appeal to a mentality, and there's still a lot of that mentality."

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MUSIC notes

By GARY MCGOWAN

MUSIC FOR PLANTS

Music For Plants will never be accused of taking the easy road to stardom. The collaboration between singer/songwriter Mark Colborne and soundscape artist Rory Hanchard explores the sonic extremes of pop—sometimes at their peril. “The first time we played as Music For Plants, we cleared the room,” chuckles Colborne. The two were involved in a Christian Church group that invited them to play a show. “When we got there, we discovered the audience was mostly junior-high-school-age kids who certainly hadn’t heard anything like us before,” Colborne ruefully recalls. “We started with an audience of 150 and by the end of the show, there were 10 kids in the room.” In a most un-Christian gesture, the church even stiffed them on their fee. Flash-forward to 1998, and Music For Plants continue to generate controversy at their gigs. At the Windsor Pub last October 23, Colborne says most of the audience were into the band’s music. One unappreciative patron did, however, fire a shot glass at the group (“No injuries,” Colborne reports) by way of critique. Another member of the audience was so moved by the group’s music that he decided to lend them a helping hand on keyboards. “This guy just wandered on stage and wanted to play,” laughs Colborne. Unfortunately, he didn’t even know how to turn the unit on. Music For Plants will play the friendlier confines (at least for avant garde music) of the Yardbird Suite on Thursday night. Any patrons seeking to join the group on stage are requested to have at least a passing familiarity with the instrument they grab.



MARV MACHURA

Marv Machura has nothing against Celtic music. “I use some of those traditional Celtic instruments in my arrangements,” says the singer/songwriter. “It’s just that in the last few years there’s been so much of it. There are parts of the country outside Cape Breton with great musical traditions.” Machura’s muse dances a bit closer to home than the Maritimes—the north Edmonton lad draws on the cultural well-spring of his Ukrainian grandparents, who homesteaded East-Central Alberta at the turn of the century. He also cites the music of the Cree as a source for some of the cool sounds that float through his music. Machura released a cassette-only collection of his songs in 1990 titled *Red Poppies Growing*. He’s currently gearing-up to issue a new disc which has the working title of *South of the North Saskatchewan*. That one should be on store shelves by mid-1999. Friday night you can see and hear Machura and his Pembina River Band when they play Fatboyz, beginning at 9 p.m.

It’s roots music with snow stuck to its boots.

2 JIMS & A SHEELA

2 Jims & a Sheela conjures up images of some sort of perverse Australian mating ritual. Fortunately (or not, depending on your taste), it’s merely the clever marketing hook the Full Moon Folk Club has developed to describe the three Edmonton acts who will play the organization’s next show on Saturday night at Riverdale Hall. Jim number one is Jim Serediak. The pride of Andrew, Alberta has been crafting his gentle, poetic acoustic guitar songs to solid acclaim since he issued his first vinyl album, *On Nature’s Edge*, in 1988. Serediak’s Saturday appearance will see him joined by longtime side guys John Towill on bass and Jamie Philips on guitar. Jim number two is Jim Hepler. Master of any stringed instrument he touches (guitar, bass, mandolin, dobro), Hepler has lent his talent to many an Edmonton recording. Saturday night he’ll be playing a set of original songs. Saturday’s Sheela is Sheela Na Gigh. The suddenly active Celts are back on appearance and promotion track (for their current CD *Live By Aire*) after an extended summer break. Each act plays one set on Saturday night—the event starts at 8 p.m.



MIKE McDONALD

Mike McDonald is no stranger to profile Edmonton gigs. As one of the constants in Jr. Gone Wild for over a decade, he’s played more than his fair share of well-remembered dates in the city. In the last four years since Jr.’s demise, McDonald has been slowly retooling his music. He’s performed frequent solo gigs, playing growing numbers of new songs. Increasingly, McDonald has been seen at the head of the decidedly un-Jr.-Gone-Wild-like Mike McDonald Band. The group has done a selection of opening and closing stints for various touring acts (including a bill with fellow 1980s Edmonton alumnus Moe Berg). They’ve also played a healthy number of out-of-town shows over the summer. Now, McDonald feels his eponymous band is ready for a prime gig, so Saturday night, the Mike McDonald Band will headline its very own show at the Sidetrack Café. “I’ve lost that panicky feeling that every song I write is the most important thing I’ll ever do,” says McDonald. “Now I’m picking and choosing the songs I write, trying to focus on the tunes that give an impression of myself to people.” Songs meeting that criteria figure prominently in the material the Mike McDonald Band is currently recording with producer Scott Franchuk at his Riverdale Recorders studio. “We’ve got about six beds done, along with some guitars and vocals,” reports McDonald. “The goal is to finish tracking by Christmas, have an album out in 1999 and tour the country.” McDonald asserts that this will be a “true” independent disc, utilizing “no grants of any kind.” The ever-generous headliner also urges anyone considering taking in his show to arrive early enough to catch opener Alien Rebels. “They’re one of the finest rockabilly units in

the province,” enthuses McDonald—no doubt that was one of the reasons he hired them to play his wedding. That and the fact that the group features one-time Jr. Gone Wild guitarist Lance Loree—perhaps proving that you can take the boy out of the band, but it’s hard to take the band out of the boy.



DAVE MATTHEWS BAND

The Dave Matthews Band’s first appearance in Edmonton was one of the city’s hottest concert tickets of 1998. The band’s burgeoning popularity far exceeded the number of available seats in the Winspear Centre, turning the show into a sellout. Saturday, the band are returning to Edmonton to play the Coliseum, oops, I mean the Skyreach Centre. The venue and the band are obviously better matched this time around—you can still pick up tickets to the show. But the burgeoning of the Dave Matthews Band’s popularity continues unabated. The Charlottesville, Virginia five-piece (Matthews along with saxophonist Le Roi Moore, bassist Stefan Lessard, drummer Carter Beauford and the signature violin of Boyd Tinsley) parlayed regional independent success into a major-label deal with BMG Music. The group’s first two discs for BMG, *Under the Table & Dreaming* and *Crash*, have sold more than 10 million copies. The current disc, *Before These Crowded Seats*, is on pace to add another four or five million to that lifetime total before the last music store cash register shuts down on Christmas Eve. Matthews and company weren’t anyone’s first choice for pop stardom. Dave’s swooping and soaring voice and the band’s penchant for playing lengthy, jam-oriented shows seemed at odds with the conventional give ‘em 90-hot-minutes-and-go wisdom of the music business. But Matthews and contemporaries like Phish have found a ready audience for their sound and style among a new generation of music fans who missed out on the Grateful Dead. The rapture that greeted Matthews the last time he stepped on an Edmonton stage is due for a repeat on Saturday.

THE RADICALLY HIP

The Tragically Hip reportedly don’t like the tribute bands that have sprung up in the wake of their ascendance into the Canadian rock stratosphere. Such is the demand for all things Hip, however, that even without official sanction such acts are commanding large crowds as they crank out approximations of “Fifty Mission Cap” and “On The Verge.” One of the better units copying the real deal will play the Urban Lounge in Old Strathcona on Saturday night. Toronto musician Derek Lathrop formed the Radically Hip last summer, after making something of a career of creating tribute bands—he’s put together units that aped everyone from Garth Brooks to Pearl Jam. Lathrop has crafted a true Tragically Hip greatest-hits show that might have you thinking you’re actually at the real thing—after a couple of cocktails in low-light conditions, of course. Given that the real band won’t be on the road until next year, the Radically Hip will hopefully give you a fix in the meantime.

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Kieran Kane proves he's able

...to sing in French, among other things

By SANDRA SPEROUNES

You've just written a great country tune. You know it's a hit. Naturally, you want to include it on your new CD.

But along comes someone relatively more famous than you. He'd like to record that song too. Your hit song. Sound flattering? Not when he asks you to keep it off your upcoming release so he can reap all the glory.

Talk about a difficult choice. Do you tell the guy to quit dreaming and write his own damn song? Or do you give up your beloved musical gem? If you're Kieran Kane, one of Nashville's lesser-known alternative country artists, you cave in and sit back as Alan Jackson scores a hit with your song "I'll Go On Lovin' You."

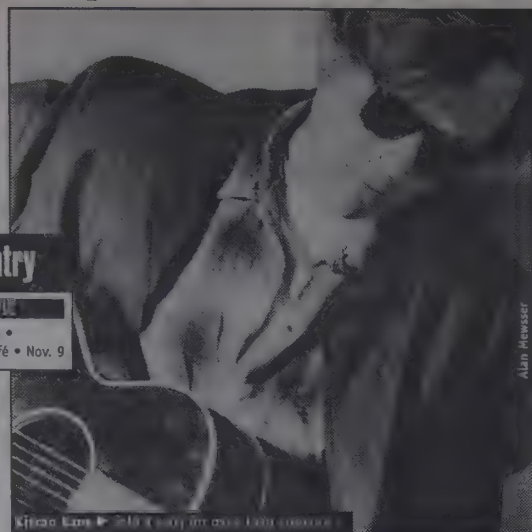
Kane admits that the decision was a painful one. "That song was the cornerstone of my disc, so it was quite a blow," he says. "But I can always use the song on my next one. That's the upside."

That's also getting ahead of ourselves. Kane's latest CD—the one that was supposed to include "I'll Go On Lovin' You"—is *Six Months, No Sun*. It's his second release on Dead Reckoning Records, a label he formed with a few of his musical colleagues. And it's his third after leaving the O'Kanes, a band responsible for helping to create the new country sound also popularized by Lyle Lovett and Steve Earle in the latter half of the '80s.

As for those songs that do appear on *Six Months, No Sun*, they range from standard country ballads such as "Foolish as That May Be" to the eclectic—including "To Whom It May Concern," a song reminiscent of R.E.M.'s *Out Of Time*, and a cover of Louis Armstrong's "What A Wonderful World."

Vive la musique country

"It's a song I heard 20 or 30 years



country

Kieran Kane •
Sidetrack Café • Nov. 9

ago," Kane explains. "But I never paid close attention to it until I was in a friend's house in Paris. That's when I listened to it for the first time. I didn't realize how often it had been covered until after I recorded the song."

It takes gumption to cover a song defined by Armstrong's legendary voice—it takes even more to write and record in a language you only started learning a few years ago. But Kane took the plunge with "J'aime faire l'amour," the last track on *Six Months, No Sun*. It's not the first he's written in français—his 1995 release, *Dead Reckoning*, includes the song "Je suis très content."

"It's very embarrassing for me to sing that song, because I wrote it before I started to study French," Kane says. "However, I can still perform it because the narrator of the song admits he doesn't think he's speaking French. Oddly enough, it's my most-requested song whenever I'm in France. They love to hear me butcher their language."

Fortunately, Kane thinks his language skills are improving—slowly. "I'm not good when it comes to studying. I'm instant-

gratification man," he says. "But I speak reasonably well and my writing is getting better. I have someone who edits all my songs, and I need fewer and fewer corrections."

It's always a woman, ain't it?

So how does a country singer from Nashville get seduced to sing in French? Simple: Kane once had a Parisian girlfriend. Now he finds that the language allows him to broaden his horizons, intellectually and musically. "The idea of having new ways of looking at things is intriguing to me," he says. "My next album will probably have four or five songs in French, and I'm hopeful that some of those songs will help me reach more audiences."

Like maybe those in Quebec. Kane has yet to make a foray into La Belle Province—not that he hasn't tried. "I was there once when I was a kid, almost 35 years ago. Unfortunately, there was a polio epidemic, so we had to turn around and go home."

With any luck, he'll get a better reception this time around. ☐

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By DJ DRAGON

A few weeks ago, I mentioned that the Cream U.K. Tour presented by Noble House and AMA is coming to Victoria, B.C. on November 28. Well, here's the lineup. Appearing from

the U.K. are DJs John Digweed and Dave Seaman. Digweed has been heavily involved in Britain's dance music scene since its birth in the late '80s, but unlike the United States, Britain's dance music scene is practically the only scene. These two usually DJ separately and release their own work (like Digweed's *Bedrock* project, which you may know from the hard-hitting "For What You Dream Of" on the *Trainspotting* soundtrack), but Digweed is more known for his first full-length collaboration *Northern Exposure*, which was released in Britain in 1996. Well, it's 1998, and *Northern Exposure 2* has been freshly burned onto two separate discs—the East Coast and West Coast editions. Digweed's monthly residency at *Twilo*, one of New York City's most infamous nightclubs, thanks to its pristine sound system and hip-but-decadent clientele, is the first U.K. DJ residency in America. In the U.S. dance scene, this is groundbreaking stuff. Edmonton's own Nicky Miago and Eastern Canada's Pascal are also on the roster. If you can make it to the West Coast, tickets are \$20 for the first 1000, \$25 for

the next 1000, and \$30 thereafter. They're available at Bassix, Futuristic Flavor and Beat Street, or you can call (604) 734-8797 or (250) 475-6625 for more information.

On Saturday, November 7, the Rev and X-tra Large Productions are presenting *Chris Liberator* from London, England in a three-hour set. Also featured are Edmonton's Cory Payne, Dr. Fong, Cziolek, Levi, CBC, Revilo, Calgary's Tryptomene and Delerious, Radar Kids (Saskatoon), and Celcius (Vancouver). The last time Liberator was in town, Ron Tupas of the E-Town Rage Page <www.usalberta.ca/~rtupas/home.htm> said, "Chris Liberator totally fucking rocked the place! Seriously hard acid dance ripped through my head making this one of the best sets I've heard at a party. If you missed him, for shame. He was the story of the night and definitely worth the price of admission." Enough said—just go this Saturday. ☐

If you have any information on the scene, please contact me at (403) 471-2001 or Axe Music @ ddragon@vue.ab.ca

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West Coast month at Blues on Whyte



By CAM HAYDEN

For those of you with short memories, a gentle reminder that the S.I.R.E.N.S. benefit performance, featuring many of Edmonton's most talented blues players, is on November 5 at Red's. With proceeds going to help kids in need of a hand, and tickets priced at a very reasonable \$12 at the door, it's a great chance to hear folks like Mark Sterling, the Rault Brothers, Rusty Reed, Dave Babcock and others.

November is shaping up to be West Coast month at the Blues On Whyte. A quick scan of the lineup shows that the hard-rocking Incognito—led by guitarist Rob Montgomery and showcasing the vocals and harmonica of Sherman Doucette—are here this week. Following that is a real crowd-pleaser in the form of Auntie Kate. Kate leads the Uncles of Funk, and her shows sizzle with an energy that never fails to fill dance floors wherever she goes. The Uncles include Phil Whipper on drums and Tom Bowler on guitar. (Check this space next week for a conversation with Auntie Kate.) Speaking of funk, that describes the sound put out by Vancouver bassist extraordinaire Russell Jackson, who will be at the venue later this month. Rounding out West Coast month at the Blues On Whyte is quadruple threat Nigel Mack—he writes the tunes, plays the guitar, blows the harp and does the singing for his band.

Still at the Commercial, the *Live at the Blues On Whyte* disc received its official launch this past Tuesday. All the profits from the first 5000 copies sold go to children's charities (do you sense a theme in this column?) and according to manager Michael Purcell, "Sales are going extremely

well. As of Tuesday morning, before the official launch, 700 had gone out the door." Pick yours up at International Stereo or at the Blues On Whyte.

blues

After a week at the King Eddy in Calgary, Portland-based blues guitarist Robbie Laws makes his way to the Sidetrack Café for two nights, November 12 and 13. He released his newest disc, *Takin' the Night Train*, in June of this year and it's a great listen. Touches of Albert Collins, smooth, liquid solos and some fine writing highlight this disc. He'll have some copies with him on this trip through Alberta, but don't wait too long to get yours—after a week in Calgary, there may not be very many left. For this trip, he'll be joined by drummer Kelly Kruse, bassist Chris Byrne and Calgary's Ron Casat. Casat, as many of you know, is a much-in-demand session player and producer, known primarily in these parts as the keyboard player with Amos Garrett's Eh Team. Should be a great gig—more on that next week.

Finally, a huge thank you to all those blues fans who donated to the CKUA Fall Fundraiser, which concluded, very successfully, last Sunday night. In the four three-hour blues shifts that I was a part of, Alberta blues hounds dropped over \$50,000 into the programming kitty, pushing the total for the fundraiser to over \$530,000. Just as important were the number of donors—in total, 5,325 listeners pledged support and 1,011 of those were first-time callers.

Cam Hayden hosts the Friday Night Blues Party from 9 p.m. to midnight and Alberta Morning from 6 to 9 a.m. weekdays on the CKUA Radio Network, 580 AM and 94.9 FM.

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If there's a Harwill, there's a way

Ex-boxer frontman goes yard

By PATRICK VUONG

TF Pruden knows that when life throws you a curve ball, you have to be able to adjust your swing or you'll end up striking out. As lead vocalist and songwriter of the new band Harwill, Pruden sees adversity in life as the perfect fuel for their music.

"The inspiration for my songs has been my life," says Pruden. "I've lived a long and sometimes challenging life, and that's what's coming out in our music. Those things—life's subjective experiences—are great fodder for music

and songs."

From the ring to the sing

Actually, the ever-humble Pruden is not that old (he's not even middle-aged yet), but clearly his songs are very mature in content. A lot of his material has to do with maintaining a positive attitude throughout life's ups and downs—something Pruden had to do after he suffered a severe injury that ended his career in professional boxing. It's this optimistic mentality that not only meshes with his philosophy of life but also with Harwill's debut CD *Spinner of Tales*.

"The CD is based around hope and life," says Pruden. "Fans can expect to hear songs that are very uplifting. There is no audience in mind. The CD is just about life and how it comes to me and the band."

Pruden is quick to explain that while the overall theme of *Spinner of Tales* is inspirational, the music style is much more difficult to

label.

"It's pretty tough to categorize our music in any way," he says. "It's been termed many things, but the closest thing to it would be contemporary folk music."

folk

PREVIEW

Harwill • City Media Club • Nov. 10

But Pruden likes to think of Harwill's music as eclectic. They have influences from many different genres, from roots to rock 'n' roll to country. This is due largely to the diverse musical background the band shares. Core Harwill members Mike Beley, Alan Montsion and Pruden have all played, at some time or another, with other bands on their own. Best friends since their teenage years, the trio finally decided to form a band around the spring of 1996.

Home is where the name is

With the essential band members agreeing to join together, all they needed was a name. Rhythm guitarist Montsion suggested to name the group Harwill, after Pruden's

hometown. Located two hours north of Winnipeg, Harwill is a small rural community made up of only a handful of families. Pruden and company felt the name was fitting.

"The name is out of respect for my family and the others out there," Pruden says. "It's to honour those people because where I came from has a big influence on our music."

Harwill's frontman is also very grateful for another supportive community—Edmonton. "We got a real good reception when we first arrived," he says. "The home for

music is here as compared to anywhere else in the country where people might not be as receptive to our type of music."

"Also, the climate is just right and the people are appreciative of our work. The music industry is so supportive."

Pruden hopes that more than just the music community comes out to support Harwill when they play at City Media Club. This gig will be one of many opportunities for the new band to show how their music can hit a homer with one of life's curve balls.

CORRECTION

The advertisement for 'Red Hot + Rhapsody' that ran on page 3 of the October 29th issue of Vue Weekly contained a price point that appeared in error. Our apologies for any inconvenience this may have caused.



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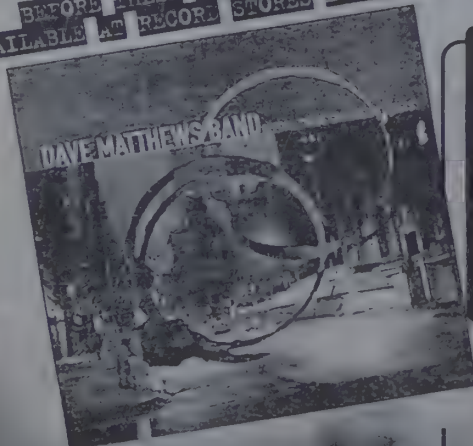


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Bomboras blitzing borders

California surfers want to shrink your head

By MATT BROMLEY

When you think of California surfer music, do images of Beach Boys, Jan & Dean and Frankie & Annette pop into your head? Yeah, me too.

What about Borneo headhunters, glow-in-the-dark skeletons and Mexican monsters? If so, there's no need for your friends to call the men in white suits to come get you—you're probably thinking of the last time the Bomboras were through town.

These nutty guys from the sunshine state are commencing their fourth Canadian tour. After selling out venues of up to 2,000 bodies in the U.S. while touring with the Cramps, the five freaky friends cruise to the cooler climes of Canada to once again wow us with their wacky stage antics.

I spoke to guitarist Gregg Hunt (briefly) via phone, while the band was in Portland, Oregon. Packed and ready to head out the door to Seattle, Gregg skimmed through a cursory interview which touched on the band's look, audience reaction, touring and working with their label, Zombie-a-Go-Go.

For starters, the Bomboras may not be treating audiences to full costuming this time around. As Hunt explains, "We've only done it a cou-

ple of times. We like to spice up the show with the costuming; we like something visual. But there's a lot of stuff—it takes up about half the trailer to bring all the headhunter tiki stuff with us on the road, so this time we won't be doing it."

Stickt to the basics

Hunt says that they don't want the band to become too closely associated with the costuming anyway. "Sometimes we just have our bowling shirts on. We don't want to be known for it, like GWAR or something. We don't want it to be our sthick."

Costumes or not, audiences have been turning on to the band's neo-surf sound, and word of mouth has seen the crowds steadily grow each time they play. "A lot of people come back with friends," says Hunt. Part of the exposure has been through their website, which a friend in Vermont put together for the band. The Bomboras plan on adding tour updates to the site soon, so fans can keep up on where they're at. Another part of the growing popularity of the band has been due to their label's rep and founder, Rob Zombie.

"Rob's been really cool about promoting us," says Hunt. "He mentions the label a lot in his interviews that we've read, and word is getting out about the label. It's affiliated with Geffen, and the response is getting really good."

Whoops, gotta go

The band has just started their tour, and will break in mid-December to get back to songwriting. "Being on the road is just something you get used to," says Hunt, "but getting home is kind of like Christmas. Actually, I guess it will be Christmas!" he laughs. When asked about life on the road, Hunt's response is short and sweet: "It's cool not working." January is slated for returning to the studio to begin recording again.

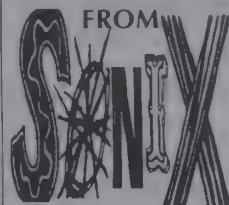
We began talking about touring stories, but the conversation got cut short: the van was ready to go, and the meter was running. After the interview, I looked up "bombora": it's an Australian word meaning a dangerous sea area where waves break over a submerged reef. An apt term for a surfer band, but alas, like said reef, the traveling adventures of the Bomboras will have to stay submerged for now.

alternative

PREVIEW

The Bomboras, Like Hell & the Brewtals • Rebar • Nov. 7

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He's a Canuck playing American music

Fred Eaglesmith ain't from Texas, but he sounds like he is

By STEVEN SANDOR

Fred Eaglesmith may be a born-and-bred Ontarian, but his American fans sure don't know it. After all, Eaglesmith's voice is similar to a Texas drawl and his music isn't stereotypically Canadian roots (there's not one trace of Celtic); he's used a range of American influences throughout his career, from country and western, hillbilly, blues and rock 'n' roll. Considering his love for American music, it may not be long until Eaglesmith goes hip hop.

"People assume that I'm American—they do that all the time," says Eaglesmith. "They all figure that I'm a Texas-based singer/songwriter. They think that's where my stuff comes from. The only people who think otherwise are the Texas singer/songwriters, who have told me there's something inherently Canadian about my music."

Unlike the folk-singer stereotype, Eaglesmith isn't a cause-of-the-week guy; he's a steak-and-potatoes man who happens to be one hell of a good guitarist. The gig he's playing this week with Alberta's own Mike Plume Band is a support bill for the Canadian Finals Rodeo

And Eaglesmith is unabashed in his support of roughnecks who rope 'n' ride.

"I think I'll play my show after doing some bull riding," Eaglesmith jokes. "Actually, I'd love to go out and see the rodeo—I hope I can find some tickets."

Surf, not Celtic

That's the attitude that was prevalent on his latest release, *Lipstick, Love and Gasoline*. But Eaglesmith would prefer to talk about his newest disc, which will hit the shelves this spring. The CD doesn't have a title yet, but it'll have a surf influence to it.

"I think this one will sound an awful lot like the Ventures," says Eaglesmith. "I think that's a trap most Canadian artists fall into. They become caricatures of themselves. Their records all sound the same, and that incites boredom. I want to change things up on every record. I don't want two records to sound the same."

"It's kind of like the way it was for me growing up, in southern Ontario. Most of the music I listened to—that I was influenced by—wasn't the Canadian stereotype. I never listened to Irish music. I could get southern radio stations at night; the signals would skip across Lake Erie. I was influenced more by hillbilly music than anything. There was one station in particular, from Wheeling, West Virginia, that I listened to



Fred Eaglesmith. — watching the Mike Plume Band

more than any other. And that sort of immersed me in southern culture."

Riding each other's coattails

Eaglesmith is set to do an entire Western tour with Plume. The two met a year ago in Nashville and they found there was a certain chemistry between them. Eaglesmith liked Plume's soulful, Prairies-inspired work so much

that he invited the Albertan to play his annual picnic.

"We're pretty good friends," says Eaglesmith. "I think he leads one of the most interesting bands I've seen in years. We're playing some shows together in Alberta, and we're helping each other out, too. There are some centres where Mike is more popular and I'm kind of riding on his coattails. And there's other spots where more people have heard of me, and it'll help Mike get more exposure."

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Beck Mutations (DGC)

Sorry, kids, but Brian Warner (or, as you like to call him, Marilyn Manson) isn't the new Bowie; Beck Hanson is. Sure, Beck's music is almost subdued by comparison—and standing next to Ziggy Stardust (or the androgynous thing Manson has become; let's just call him Marilyn Spice) Beck looks like a typical computer geek. But then, that's us [Us?—Ed.] making value judgements about sound based on what we [We?—Ed.] see. Well, as Beck would put it, that's no one's fault but our [Our?—Ed.] own.

[We interrupt this CD review to point out that, despite Mr. Shaw's inferences, the opinions contained herein are purely his own and do not necessarily reflect those of this newspaper, its staff members or even its hangers-on. Oh, and Marilyn Manson is a musical genius. Oh, and all hail Satan. Carry on.—Ed.]

Actually, if anyone cared to dig deep enough, Beck is borrowing from a Bowie who existed much earlier than the sci-fi glitter rocker who teetered across stages all over the free world back in the surprised '70s. Who else does Beck pilfer from this time around? Maybe a little Ray Davies, especially in the enveloping, oocoon-like song constructions such as the one that supports "Bottle of Blues," a tune as structurally solid as anything the Beatles put together before they started taking psychedelic drugs.

What Beck can do that Manson can't is write a totally convincing song unaided by arresting visuals. Revisiting territory charted on both *Mellow Gold* and *Odyssey* (particularly on the hauntingly beautiful "Nobody's Fault But My Own"), Beck adds kitschy stuff like "Tropicalia," which sounds like it was left off the soundtrack for *Austin Powers*, and "Cancelled Check," another Nashville-via-Los Angeles ditty that Beck seems to be able to create in his sleep.

Sure, this is pop rehab, but it's from such an idiosyncratic obscure angle, and strung together with such obvious conviction (or projected conviction—as they [They? Oh, never mind...—Ed.] say, sincerity is everything; once you can take that, you've got it made), it's difficult to simply dismiss *Mutations* as nothing but a cash cow. Beck doesn't care, and that's one good reason why you should.

00000

T.C. Shaw

Meat Beat Manifesto Actual Sounds & Voices (MCA/UNIVERSAL)

From the Desk of Trent Reznor and Interscope Records:

Dear Artists,

I can't tell you how pleased I am with the success we have achieved not only as a label, but as musicians also. With the success of songs like my "Fuck you like an animal" thingy and Marilyn Manson's unique blend of Alice Cooper/David Bowie dynamics, we are indeed a diverse group. I do need to express concern at something, however: happiness. Our success has largely depended upon our apparent depression and dissociation from what most would consider "normal." Please, don't let this success and money go to your head! Being dreary and unhappy has been the cornerstone of our success, and I shudder to think what joy would do to us as an organization. So turn that smile upside down and keep up the good, or, bad work.

Sincerely, Trent Reznor

New Sounds

This week's newest discs

The Meat Beat Manifesto boys have seemingly read that mandate back and forth to one another in the studio. While they're regarded as pioneers of the electronic genre and their stuff has been sampled ad infinitum, I would have hoped they would get a bit more with the program. The dubbers are interested in joy, not woe, and this Beat goes on and on and on... This is a difficult review to write, and were it 1994, the rating would have been a bit higher. Still, the beats are solid if not tired. Calling all re-mixers! 000

Yuri Wuensch

Hootie and the Blowfish Musical Chairs (ATLANTIC)

The best thing about Hootie et al. is the easy-listening, toe-tapping groove that their songs have. Lead singer Darius Rucker (for the last time, there is nobody named Hootie!) doesn't have a huge vocal range—but then, neither do lots of the fans singing along with him. Their latest disc, *Musical Chairs*, has that same quality that first got them noticed. That's a good thing, right? Not necessarily.

When a singer or band rises fast into the spotlight, the question always asked is whether said act has what it takes to stay there. Methinks Hootie's well of inspiration, or at least versatility, has started to dry out on this disc. Rucker has a strong voice, but is loath to use more notes than he has fingers, while drummer Jim Sonefeld has yet to discover counter-rhythms. The songwriting in general sounds sleepy. It isn't musically innovative, but it's indicative of what first got them noticed.

More of the same isn't going to help them expand their fan base, though—not when there's such a vast expanse of talented artists who are hungry to make an audience go "Wow!" These guys have faded significantly into the background with this disc, and will have to dig deeper into their talent pool to uncover something to justify their staying on the charts in the future. 000

Matt Bromley

Afghan Whigs 1965 (SONY MUSIC)

Ever since 1992's *Uptown Avondale* EP, Afghan Whigs singer and chief songwriter Greg Dulli has done his best to mix his band's brand of gritty rock with Motown's darker side: the cheatin' and hurtin' songs that have come out of Detroit's famous soul label.

With their last disc, *Black Love*, the band went over the top in their continuing love affair with Motown, alienating a lot of the fans who remember the Whigs' grungy days with Sub Pop.

The title for the Whigs' latest effort couldn't be more apt. While there is more straightforward rock styling on 1965 than *Black Love*, the band continues to be a rock 'n' soul act. The first track, "Something Hot," starts off as a rocker but works into a Gospel-like chorus, slightly reminiscent of Pink Floyd's "Great Gig in the Sky." "66 3:23" is a unique piece, where Dulli tries to seduce the listener like a white Barry White.

Like Dulli's previous work, there's a lyrical darkness to this effort. He loves to go on about how people use each other in relationships—and there's always a shade of evil (and brilliance) to his lyrical work. While 1965 isn't the band's strongest work, it's a gritty effort that's well worth a few spins. 0000

Steven Sandoz

Maestro Built To Last (ATM RECORDS)

Ten years is a veritable lifetime in the hip hop industry, and with five CDs under his belt, Maestro Fresh-Wes (or just Maestro) has endured a career of many highs and lows. "Let Your Backbone Slide" and "Drop the Needle" are not only benchmarks of Canadian hip hop, but also Canadian music history. But that was nine years ago.

So with much anticipation, Maestro has released his first CD in five years—and, well, let's just say it's better than his last two. The

first single on *Built To Last*, "Stick To Your Vision," (the one with the catchy Burton Cummings sample) is the nostalgic story of the MC's career that makes your head bob as you recall the Maestro of back-in-the-day. The track is rich with Maestro's Rakeem-esque delivery and a catchy hook laid over simple but effective beats. Sadly, this track, and the track "Verbal Exodus" are the only ones that sound like Maestro.

For most of the disc, he adopts many styles—the lyrical layering of "Built To Last" harkens Mobb Deep, while "Clap Ya Hand/Turn It Out" (part I and II) sound like Mase dropped over bad Miami bass beats "Krazy" and the Wu-Tang-in-'92 style of "Visine" aren't bad, but a handful of good songs on a 17-track disc makes for a lot of filler. Maestro followed standard 1998 hip hop practices (crystal-drinkin'-movie-star-name-droppin'-sexual-prowess-boasting) with 14 guest MCs and vocalists (the best being Carla Marshall and Jason Simmons on "Krazy" and the worst being Snow on "Still In Da Game"), making the overall flow of the disc a disjointed mess.

Maestro may still be the elder statesman of Canadian hip hop, but he won't have a fruitful career if he doesn't stick to what got him there—being Fresh-Wes. 000

Colin Paton

Yellowjackets Club Nocturne (WARNER)

Along with the Rippingtons, the Yellowjackets have epitomized that fresh Pacific breezy style known as West Coast jazz. Bouncy, light and melodic, the Yellowjackets' twisting songs have always carried a faint sting—until recently. The last few discs show the decade-plus quartet is tiring and more often opting to produce jazz lite.

Club Nocturne isn't going to help the band's reputation. The first four songs follow Yellowjackets' by-now familiar formula: Bob Mintzer's plaintive saxophone meandering over a shifting landscape of drums, bass and keyboards. The results, as always, are lovely. And some new experiments bode well at first, such as the positively horn-like vocals of singer Kurt Elling on "Up From New Orleans." And on "The Evening News," the band swings hard, following a rubber-boned bass line.

From there, however, the disc falls apart into a series of dreamlike dirges and wispy ballads. Jonathan Butler's breathy voice does nothing to enhance the maulin "Even the Pain," "Love" and "Paris Rain," another honker, evoke something out of the Burt Bacharach songbook. The band recovers on the gospel-tinged "The Village Church," before succumbing once again to a gloomy mood on "Twilight for Nancy." What is the problem here? Has it been raining too much on the West Coast? Whatever the case, the boys need some Prozac and a vacation before the next recording. 000

Chris New Marshall

Mudhoney Tomorrow Hit Today (REPRISE/WEA)

If it ain't broke, don't fix it. This may as well be Mudhoney's credo since, for a band who helped make the word "grunge" into a musical genre instead of a description for the stuff you find on the floor under your stove, Mudhoney sound surprisingly uninterested in forging ahead. In other words, this album is a veritable time capsule, perfect for a holiday gift for that plaid-and-denim slacker on your Gen-X list.

From the opener, "A Thousand Forms of Mind" to the album's wind-up track, "Beneath the Valley of the Underdog," there's virtually nothing on the disc that suggests that time has passed since some time around 1985; the band's thinly veiled pastiche of original-wave '60s punk emerges unscathed, prompting the cynical among us (myself included) to wonder aloud, "Were these recordings tied up in legal knots since the band's debut, and if so, was this supposed to be the second album, or what?" 0000

T.C. Shaw

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Plume makes Nashville pilgrimage

Alberta songwriter looks for break in the USA

By STEVEN SANDOR

Mike Plume has already created a lot of converts for his small-town-influenced Alberta roots music. He's become a staple of the Edmonton scene, and he received rave reviews for his band's latest CD, *Song and Dance Band*.

Now that he's conquered the Alberta market, he's looking at making it in the mecca of country music.

"Right now, the band is focused on doing a lot of touring, and we're focusing a lot of our energy in

Nashville," says Plume. "We've been down there a lot. We've been to Europe twice, too.

"That about sums it up for what the band has been doing lately. We've taken some time, we've broken it down for now. But we've already been down to Nashville four times this year, and the reaction has been really favourable so far."

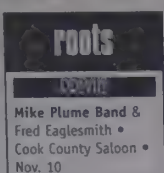
The band will make another visit to Tennessee this December—and it's been good for them so far. It was in Nashville where Plume first hooked up with Ontario-based songwriter Fred Eaglesmith. The duo will hook up again this week for a gig at the Cook County Saloon to salute the Canadian Finals Rodeo and the accompanying Farmfair. It's a fit for Plume—a guy who came from rural Alberta to make a living in Edmonton is playing an event that attracts a huge farm audience to this city.

But if all goes well, Plume will be spending less and less time in the City of Champions. He's made

it clear—the American market is where he wants to go.

A little at a time

"[The Nashville market] is coming along a little bit at a time," says



be great."

When it comes to talking about the wheeling and dealing, though, Plume beats around the

bush. He doesn't want to give any details about any potential record deals south of the border.

"I'm sorry, I'm not trying to be elusive," he says. "I just want to make sure I have some wood to knock on. And that means watching what I'm talking about."

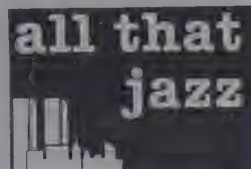
Around the USA in seven days

"I'd be lying to you if I said the band didn't want a record deal in the United States," says Plume. "But nothing concrete has come our way yet. We've talked to some people in Nashville who like our music, but they say we should send our tape to the execs in Los Angeles, too. That's why when we go

down in December, we're not only playing Nashville, but shows in L.A., New York and Boston. It's a fast-track tour; we're playing all across the country in the space of just a week."

And what about the new music? Plume says the band is at the beginning of a new creative phase.

"For the last few months, we've been in touring mode," he says. "We're pretty much creative all of the time—it's good if you do that—but we've been collecting information for the past six months. Now we've started to get more enthusiastic about our ideas; things are starting to pick up. We've become more focused on the songwriting aspect, and I'm sure we'll be working on something new soon." ☐



By PETER NORTH

How and or why CJSR ended up going almost head to head with CKUA on its fundraising drive continues to mystify me (but then again, apparently not enough to make a phone call and actually ask them.) Is it not odd, given that the two stations must share a reasonable percentage of listeners?

In any case, last Friday one could jump from one station to the other and listen to the totals change every few minutes as CKUA entered its final weekend of the pledge drive, while the campus alternative had only launched its annual campaign the day before.

Listening to Dianne Donovan's weekly show *For The Love Of Jazz* is always a treat—and the veteran announcer's listeners obviously think so as well, judging by the way the phone lines lit up during her mid-afternoon slot.

Over the course of the 45 minutes my car radio was tuned in, Donovan went from wondering aloud as to whether she would be able to reach totals from previous campaigns to verbalizing her disbelief at some of the individual dona-

tions that came in midway through the show. A show that, by the way, is always informative and continually filled with top-rate music.

In a day and age when anything that isn't mainstream seems to be coming under fire from traditional funding bodies, it was great to hear the host announce that a handful of anonymous listeners had pitched in donations from two to three hundred dollars. Mix those in with the stream of equally important collections that run from \$20 to \$60, and it was once again confirmed that CJSR does indeed have a devoted following of listeners and is just as important a broadcasting source as any you can pick up on the dial in this city.

By the way, *For The Love Of Jazz* is one of the CJSR programs that gets two kicks at the can during the fundraiser, so if you've never tuned in before, do so Friday at 3 p.m.—and if you like what you're hearing, pick up the phone and support an important component in this city's jazz community. CJSR's pledge drive runs through Sunday November 8.

Speaking of supporting a local jazz enterprise, P.J. Perry announced on Saturday night during his show at The Yardbird Suite that he's hoping to record some of the music he's performed with symphonies across the land.

Support for the project, which is going to cost a bit given the number of musicians involved, has come from a unique source. Hank Gillespie, the proprietor of The

Wine Cellar in High Street have come out with a bottle of wine where part of the proceeds will help fund Perry's project. It's a mid-priced wine, and if you're in the store, ask about it and consider helping a world-class project find its way to tape and then CD.

Incidentally, Perry and his quintet—which featured pianist Chris Andrew and trumpet and flugelhorn player Bob Tildesley—drew good-sized and appreciative crowds on both Friday and Saturday night. Playing the music of Horace Silver, from the early bop material written and recorded by the pianist, to blues-based and latin driven numbers as well as ballads, Perry's quintet served up some hot musical moments with the frontline continually impressing on solos.

Organizers must have been happy that the first night was standing room only and the second saw 90 percent of the seats filled.

The Yardbird Suite calendar for this month through to mid-December is now available at the club or in most audio outlets that sell jazz music.

Three Sunday shows have been scheduled for big bands, with Neil Corlett's Big Band taking the stage on November 15, the EBBS Big Band doing the same on November 29, and Littlebirds Big Band holding court on December 6.

Pick of the week: The Ken Aldcroft Trio. The Vancouver guitarist leads a trio with bass trombone and percussion into Le Soleil in Old Strathcona Sunday evening.

Aldcroft's recent release with the same format certainly convinces one this is a gig that deserves serious consideration. The guitarist used drummer Tom Foster and bass trombonist Rod Murray for the recording, and the six originals show an interesting approach to structure and create an inviting sound. He tends to go for that sincery tone, and lays out his musical thoughts in a fragmented, clipped style at times, particularly while Foster and Murray keep a piece grounded with effectively repetitive progressions. All are fine soloists and we'll see on Sunday and the following Friday (Nov. 13) at the Yardbird Suite if the two musicians Aldcroft is touring with are of the same calibre. They are trombonist Brian Harding and drummer Nick Gaffaney, and one would suspect they'll cook with the same fire and focus.

Le Soleil is located above Southside Sound just off the southeast corner of Whyte Ave. and 104 St. The trio play from 6 to 9 p.m. and the cover is a modest \$5. ☐

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CLASSICAL note

By DAVID GOBEIL TAYLOR

The Richard Eaton Singers open their 48th season (which would make their 50th season start in the year 2000—cool!) with a concert featuring guest baritone soloist Kevin McMillan. McMillan was in town last May (he even made *Vue's* cover) to sing in Carl Orff's *Carmina Burana*, and by all reports, he was wonderful. (I couldn't go, but I heard him sing the same piece at the Mann Centre in Philadelphia years ago—I was in the chorus, so I heard him from the back, and I was impressed. Imagine what he must sound like from the audience.) McMillan doesn't do a lot of opera due to partial paraplegia as a result of an accident years ago, but he's one of Canada's busiest recitators and best-known classical music exports, and has been nominated for four Juno awards.

The highlight of the program is William Walton's dramatic oratorio *Belshazzar's Feast*—and the Richard Eaton Singers are the only choir in town big enough to perform it. Written in 1931, the British composer's massive magnum opus's narrative is taken from the Bible's Book of Daniel, describing the plight of the Jews in captivity in Babylon, the debaucheries of the Babylonian King Belshazzar, God's inevitable punishment of said debauchery and the Jews' inevitable prayer of thanks to God for his deliverance. Take it from me, this piece is an absolute hoot.

Also on the program are Ralph Vaughan Williams's *Five Mystical Songs*, settings of religious texts by 17th-century English poet George Herbert; the same composer's *Lord, Thou Hast Been Our Refuge*, a setting of Psalm 90; and *Dies Sanctificatus* (Holy Day), a piece written last year by Canadian composer Imant Raminsh.

The *Five Mystical Songs* are, by the way, among my absolute favourite pieces of music, written with a deceptive simplicity and Vaughan Williams's characteristically subtle yet textured approach. I'd walk a hundred miles to hear a good baritone, orchestra and choir sing the "Come, My Way, My Truth, My Life" movement. (I think I'll take the bus to this concert, though.)

The concert, conducted by Leonard Ratzlaff, takes place at the Winspear Centre on November 7 at 8 p.m. And the Richard Eaton Singers aren't taking it easy for the rest of the season, either: they'll be performing Bach's *St. Matthew Passion*, Handel's *Messiah* and Beethoven's *Symphony No. 9*.

That Leonard Ratzlaff's one busy guy. The night after his William Walton cardiovascular workout, he'll be conducting (along with Tanya Prochazka) the University of Alberta's *Academy Strings*, joined by the *Madrigal Singers*. On the program are Mozart's *Divertimento in F Major*, K. 138, Finzi's *Dies Natalis* with soprano soloist Jolaine Kerley and J.S. Bach's *Magnificat*, with vocal soloists (deep breath) John Brough, Jonathan Dueck, John Giffen, Wendy Grønneestad, Catherine Kubash, Megan Matusiuk, Tim Schantz—oh, and there's a women's semi-chorus, too. (Sounds a little Roccoco for Baroque music, don't it?) The concert is at *Convocation Hall* on November 8 at 8 p.m.

Also on November 8 (but starting at 2 p.m. as usual for their *Symphony on a Sunday* series) is an *Edmonton Symphony Orchestra* concert at the Winspear Centre, featuring 18-year-old violin prodigy Judy Kang (not to be confused with 23-year-old violin prodigy Juliette Kang, who played with the ESO last month). Kang made her solo debut at the age of four, and the acclaim and awards have been building ever since. She studies with Robert Mann, the founder and former first violinist of the *Juilliard String Quartet*. Last year, the Canada Council awarded her the use of a rare *Baumgartner Stradivarius* instrument, dated from 1689.

The concert, titled *Rosin and Reed*, features J.S. Bach's *Concerto for Violin and Oboe in C minor*, BMV 1060 (for which she'll be joined by ESO principal oboist Lidia Zabka), Jules Massenet's *Thais: Méditation*, Louis Spohr's *Violin Concerto No. 8 in A minor*, Op. 47, Canadian Pierre Mercure's *Kaleidoscope* and Franz Schubert's *Symphony No. 1 in D Major*, D. 82.

On November 12 at 8 p.m., the ESO presents *Songs of Faith: A Hebraic Celebration* at the Winspear Centre. Conducted by Uri Mayer, artistic director of the Israel Sinfonietta, principal conductor of the Kansai Philharmonic Orchestra in Osaka, Japan, and conductor laureate of the ESO, the concert will feature a program of compositions inspired by Hebrew faith and musical traditions. Soloists are ESO principal violist Stefan Jungkind and ESO principal cellist Colin Ryan.

On the program are Prokofiev's *Overture on Hebrew Themes*; Ernest Bloch's *Suite hébraïque* and Schlemo: *Hebraic Rhapsody*; Alexander Boscovich's *The Golden Chain*; and *Psalms for Orchestra* by Srul Irving Glick, one of Canada's best composers in my (not-so-humble) opinion.

On November 7 at 2 p.m. at the Winspear Centre, the ESO presents the *Ronald Dahl's* classical storytelling piece *Little Red Riding Hood*. The author of *Charlie and the Chocolate Factory* and *James and the Giant Peach* gives this classic tale a twist—don't worry, there's still the red-caped girl, grandma and big bad wolf. It's just that there are a lot of, well, interesting rhymes. ("When she gets here I'll have a scheme/To turn her into red ice cream!" says the wolf at one point.)

The concert features Calgary musical theatre pros Onalea Giblingson and Doug McKeag, and the narrator is Edmonton's own Dave Clarke. (Actually, he calls himself "The narrator guy with a big fake ass"—of course, he also calls the ESO his "back-up band.")

For once, there's a concert designed for children that isn't *Peter and the Wolf* All the better to introduce the kiddies to classical music, my dear...

THEATRE notes

By ARAXI ARSLANIAN

Studio Theatre is looking for volunteers for its 50th Anniversary Season. If you have a genuine interest in theatre and are able to commit three to six hours per production run, they need you. Volunteers are also required on a casual basis for special events. The bonus: you get free Studio Theatre tickets! Call Rachel at 492-2272.

Alberta Playwrights Network is getting ready for their 32nd Annual Playwriting Competition. If you've got a little piece of brilliance whizzing around in your head, why not submit? The competition is open to novice and professional writers who are residents of Alberta. There are two categories: full-length (including \$3,500, a full workshop, showcase presentation, and publication) and discovery (\$1,500, a full workshop, showcase presentation,

and publication). The latter category is for playwrights who have never had a play produced publicly. Send your text, entry form and a \$35 entry fee to: 32nd Annual Playwriting Competition, APN, 2nd Floor, 11348 Ave. SW, Calgary AB, T2P 1J5. The deadline is January 15.

The Edmonton Theatre Squared Society is holding its fifth annual playwriting competition. It's open to all playwrights who are Alberta residents and aged 13-25. Scripts must be new and previously unproduced; they can be any length or subject matter, and you can submit as many submissions as you wish. The prizes for three lucky entries include production in the seventh annual Carnival of Shrieking Youth in the spring. Additional scripts will be selected for the New Playwrights Development Program and the Youth Theatre Series. Piqued? Submit your script to Edmonton Theatre Squared Society, 9848-84 Ave, Edmonton AB, T6E 2G2. The deadline is November 13.

Have you heard about the Actors' Fund of Canada? Since 1958, the fund has helped thousands of performers get back on their feet after a major setback such as illness,

financial trouble and the general calamity of living out of suitcases. Many of us have given up the stability and security provided by a nine-to-five job, but there is help out there. The fund is there to intervene at a critical moment with rent, grocery money, help with prescription drugs or other emergency financial assistance. To send a tax-deductible donation, or to find out if you or someone you love qualifies for assistance, write to The Actors' Fund of Canada, 10 St. Mary St., Suite 860, Toronto ON, M4Y 1P9 or phone (416) 975-0304.

Ooh! Awards by the score! The Writers Guild of Alberta Awards Program is ready to give a Ringwood Award (no, not Ringworm) for Drama. It's open to playwrights who have been a resident of Alberta for at least a year. Submissions must be unpublished, but registered with either the Guild or APN. The prize is \$500 and a leather-bound copy of the text (swanky!). For more info on application parameters, write to: The Writers Guild of Alberta Awards Program, Percy Page Centre, 3rd Floor, 11759 Groat Rd. NW, Edmonton AB, T5M 3K6, or phone (416) 975-0304. The deadline is December 15.

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On a Wingfield and a prayer



Rod Beattie ► Quintessentially Canadian

Beattie performs his entire cycle

By PAUL MATWYCHUK

I'm sure every actor's fondest dream as they trudge from audition to audition, playing one mediocre part after another, is that one day they'll find their "Great Role"—the role they were born to play, as the saying goes.

Occasionally, it happens. Anthony Quinn found Zorba the Greek. Joel Grey found the Emcee in *Cabaret*. Yul Brynner found the King of Siam. Carol Channing is so strongly identified with Dolly Levi that it didn't seem all that strange to see her still playing the part when she was 75 years old. Topol appeared in so many revivals of *Fiddler on the Roof* that he listed his occupation as "Teyve" on his income tax return.

In his own low-key way, perhaps the closest Canadian equivalent to those other actors is Rod Beattie, who has been playing businessman-turned-farmer Walt Wingfield in a series of one-man shows since 1985. The plays are a true theatrical phenomenon: according to the Walt Wingfield Official Homepage(!) at <www.execulink.com/~lmjost/>, Beattie gave his 2000th performance in the role back in 1996. Those are certainly Brynner-calibre figures, and indeed, the sight of Beattie as Wingfield, looking a little like Preston Manning in a pair of neatly pressed overalls, is

one of the most familiar images of the Canadian stage.

"People like Walt," Beattie says, "I think, because they identify with him. He's the embodiment of all the less-celebrated Canadian virtues: self-deprecation, tolerance, that blend of idealism and cynicism. Walt represents, in many ways, the best of us. After all this time, he's never lost his willingness to take risks and lead with his chin."

theatre

PREVIEW

The Wingfield Trilogy & Wingfield Unbound
• Citadel Theatre •
Nov. 7-29

The truth is on stage

The new play, *Wingfield Unbound*, finds Walt embarking on another unlikely enterprise: this time, it's an attempt to turn a supposedly haunted mill into a museum site, much to the consternation of his superstitious neighbours. The play's venture into the world of the paranormal has become "a lot more fashionable now than when we began it," comments Beattie.

In fact, when the Wingfield creative team (Beattie, his brother Douglas who directs the shows and playwright Dan Needles) began work on *Unbound*, they didn't intend it as another Wingfield story. "Dan was working on another sort of play entirely, but he got stuck after the first act," explains Beattie. "And as we worked on the second act, it was my idea that if this were a Wingfield play, then what was happening to the central character would be so much more exciting and spine-tingling, and a lot of the more turgid stuff that was giving us so much trouble could be eliminated."

Beattie's upcoming engagement at the Citadel's Maclab Theatre will mark the first time he has performed all four parts of the Wingfield saga "under one roof," as it were. When I marveled at Beattie's seemingly superhuman ability to hold six or seven hours of theatre in his head all at once, he suddenly began to worry about having it all begin to leak out from the edges of his brain. So, if he should mess up during one of his performances, it'll be my fault for jinxing him. My apologies, everybody.

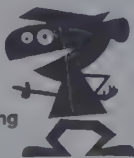
A classical series

Beattie sees a steady progression from play to play, but admits that they're each probably more different to him than to the audience. "They all have their own kind of appeal," he says. "I think of the first one as [Aaron Copland's symphonic piece] *Appalachian Spring*—it's pioneering, very New World and not really very sophisticated. The second is like a Beethoven string quartet, with a melancholy cello line threaded through it. The third is like a Bach concerto, full of subtle counterpoint. And the fourth, which ventures into the ghost world, is like the *Symphonie Fantastique*."

The notion of one day retiring from the role fills Beattie with mixed emotions. He says he looks forward to seeing someone else do the plays eventually, but doesn't plan on relinquishing the part just yet: a Wingfield TV series debuts this month on CBC. "I hope to do this part for as long as I can," says Beattie, "or until I lose my marbles."

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Come to the cabaret, old chum

Loud 'n' Queer celebrates diversity in gender and sexuality

By LORRAINE RESSLER

Ah, the cabaret. The word conjures up hazy images of women in fishnet stockings and top hats, and husky-voiced, rather sexually ambiguous creatures performing bitter torch songs of love and pain in smoke-filled nightclubs.

Obviously, like most Edmontonians, my only experiences with cabaret have been Liza Minelli and Marlene Dietrich movies. Which isn't to say that that image of cabaret is wrong, exactly. You might just see some of those things at this weekend at the Loud 'n' Queer Cabaret, a celebration of gay, lesbian and queer-positive art.

"It's the fifth anniversary edition, we're calling it," laughs Darrin Hagen of Guys in Disguise, which is co-producing Loud 'n' Queer along with Workshop West Theatre. "It's basically a chance to give some new gay voices in the writing community a chance to spout off 15 minutes of whatever, and just to have a little fun and mix it together and do a little variety show. And it's been so much fun that we've just done it again and again.

"Actually, in the years that we've done it, a lot of the material has ended up being produced or published or developed further later. So it's also a breeding ground for new ideas. If you've got something you want to try out, this is the place to do it: in front of a pretty embracing crowd—a small, tasteful group," laughs Hagen.

Hagen isn't only co-producing Loud 'n' Queer, he's also hosting it, as in past years—and, of course, in drag. "Six years ago, Ruth Smiley of the original Catalyst Theatre approached me to become involved," he explains. "They were into doing things for different communities, whether it be the native community or shows about spousal abuse for the women's shelters—just shows with initiative. She wanted to do a cabaret with a focus on the gay community, and she knew I had connections there. So it was one night the first year, and we had a great time, but it was impossible to get into; so the second year, we did it for two nights. Again, it was fabulous, so the next year we expanded to five nights."

Workshop West was the catalyst

But when Catalyst Theatre moved, the cabaret no longer fit with its new mandate, and consequently Loud 'n' Queer was a no-show in 1997. Fortunately, Jacquie Richardson, who had been at Catalyst during those first few years of Loud 'n' Queer, is now general manager at Workshop West.

"It was Jacquie," says Hagen, "who approached me and said, 'Let's bring this back to life.' And she convinced Workshop West that this would be a great way to access some of the writing that comes out of the gay community."

Of course, there are some

changes in Loud 'n' Queer's new incarnation. "It's changed every year," says Hagen. "We take what we get, basically, and it seems like a different theme emerges every year. Loud 'n' Queer has taken on a few different personalities over the years. One year, it was all AIDS dramas—that's all that were submitted. You can really tell what's on everybody's minds every year. This year, it's the attack of the

singer/songwriter. We have way more than usual, lots of music in the show this year. And there's everything from singer/songwriters to Roger Schultz doing his Las Vegas lounge character singing a 12-minute

Helen Reddy medley.

"It's a total variety show this year. We've got a dance piece, scripts by lesbians and gay men, a couple of drag numbers, a couple of people coming in to do their own stand-up comedy monologues and one performance-art multi-media piece by Todd James. We have a total mixed bag this year, and we have no idea what it will look like until we throw it all together."

In fact, there have been so many different contributions that the Friday and Saturday night shows show have only two things in common: "You're going to want tickets to both," says Hagen. "There's no overlap at all—except for the fact that I'm queen of all proceedings! We do have the same cast both nights, the Loud 'n' Queer company, who are going to be rehearsing the different scripts. The cast includes Patti Stiles, who is the queen of all improvising here in

Edmonton. Trevor Schmidt of Unconscious Collective, David Mann of Workshop West and a few others."

Trick or treatise

A first-time contributing writer is Patricia Gavigan; among her submissions is a monologue called *A Treatise on the Severely Homophobic*. This work paints a picture of some of the more sympathy-inducing causes of homophobia in heterosexuals. For instance, discovering that the football player you had a hopeless crush on all throughout high school immediately became a successful drag queen after graduation. Or when your wife tells you she's become a lesbian, you have to move into the spare bedroom so as not to curtail her new sexual activities and no, you can't have a divorce. "I don't know how to

describe Patricia's pieces," laughs Hagen, "because they're so way out there—they're weird in the best possible way."

There are more women contributing to this year's cabaret than ever before. "We wanted equal representation from every facet of the gay community," says Hagen. "For the first few years, getting material from women was like pulling teeth. Sometimes this can seem like a bit of a male-dominated event. But this year, it's actually a complete split between male and female contributors."

Just for fun—this time

Another of those female contributors is Peni Christopher. "My contribution," says Christopher, "is to write a piece of fiction. I guess you'd call it a dramatic monologue. Just a short incident, not even a story, and it's meant to be funny—whether people will laugh, well, we always hope they laugh in the right places," she jokes.

This is Christopher's third year contributing to the cabaret. "I was terrified the first time," she confides. "The piece I wrote was called *Your Mother is a What?*, and it was written from the point of view of

an adolescent boy whose mother has become a lesbian. The second time was an exercise in writing out some anger over an event that had happened to me. This one is just purely for fun. It's about a woman who has left her husband and is feeling extremely guilty about it. And she goes back to their former home and gets a surprise at what she finds."

Like Hagen, Christopher is pleased that Loud 'n' Queer has been reborn. "It was a big gap last year not having it. It's important to have an outlet for people to write for an audience that they know will be appreciative, because people don't come to a Loud 'n' Queer Cabaret unless they want to see a specific kind of material. It's an outlet for people to write about their own lives and experiences and have it seen in a friendly, accepting atmosphere."

The song that dare not sing its name

Singer/songwriter Andy Northrup couldn't agree more. He and the other musicians in his folk trio are performing two songs written by Northrup. Despite the fact that he is currently putting together material for a CD, one of the songs he's doing for the cabaret will never be recorded. It's a ballad about one person's feelings of pain when his lover ends their relationship.

Northrup understands very clearly that a only a special audience would be comfortable hearing an openly gay man sing such a song. "Most people wouldn't want to think that two men together would have that intensity of feeling, or look at their relationship with that much reverence and desire to see it become something solid or lasting," he says.

Like Christopher, Northrup is also glad that Loud 'n' Queer is back. "It's a real party—people have a great time. People missed it last year, they really did. A number of people tried to get it off the ground, but it took Darrin and Kevin (Hendricks) of Guys in Disguise and Jacquie Richardson of Workshop West to get it off the ground. Darrin's got all kinds of funny anecdotes about past Loud 'n' Queer's where it's been uproarious, and he never knows whether he's in complete control. And then, after it comes off and it's over, it was fabulous. But there is always this tentativeness going into it because it is so tumultuous. You can see anything from bad drag to really classy female impersonation, and from horrible, horrible, horrible, introspective, far-too-serious work to frivolous, light-hearted stuff that's just silly."

"Loud 'n' Queer is celebrating gay writers and artists," says Northrup, "but it's not necessarily about homosexuals either. Lots of heterosexuals get involved as well, with creativity and submissions. If you have any perspective with respect to interacting with homosexuals or the political environment we live in, all of that stuff is welcome. It's just, if you're gay or gay-friendly, then please come, join us. It's just about inclusion, as opposed to exclusion. It's about celebrating our diversity and who we are, and recognizing that we all have something valid and wonderful to contribute to the world."



Pictured: Coco

Richardson: Andy Northrup

He's not Kidding around

Billy the Kid a glorified villain

By DAVID DICENZO

For some strange reason, Western society has made a habit of embracing the villain. Perhaps it's a fascination with characters who take risks, who veer from the safe and traditional in order to face dangerous challenges head-on. Bonnie and Clyde, John Dillinger, even fictional cinematic figures like Michael Corleone—their actions are evil, yet their magnetism is indisputable.

Billy the Kid is such a character. Studio Theatre examines his life in their latest production *The Collected Works of Billy the Kid*, an adaptation of the novel by Canadian author Michael Ondaatje. Not surprisingly, Billy is revered—much more than the lawman who brought him down, Pat Garrett.

"People naturally tend to look toward the rebel in a person—they are charismatic characters," says actor Garrett Ross, who plays Billy's rival. "Billy became famous with the rumours of all the people he killed, but in reality, he didn't kill that many. It's this name that is plastered all over the place and made famous, and people seem to latch on. You hear a lot about these characters, so you're interested. Things get exaggerated and people say, 'Wow, that's incredible'."

Showdown at the OK theatre

For Ross, the part is one that fulfills the childhood fantasy of many little boys who dream of glorified shootouts. Even though the roles of good and evil are reversed, with the lawman becoming the bad guy, the actor looks forward to losing himself in Ondaatje's frenetically paced script.

"To be honest, a lot of the appeal for me had to do with the

whole cowboy thing," says Ross. "It brings the Western tale to life."

No slow-moving portrayal of the West here. The play incorporates a combination of riveting gunfire, dramatic violence, songs and stories to vividly depict the chaotic atmosphere these characters were a part of. Suggestion: don't blink.

"It's explosive," says Ross. "The play takes place in the moments between when Billy is shot and when he dies. Every scene is a short vignette of what's actually going on. It's fast-paced and keeps up throughout the production. Actually, the fighting on stage is quite remarkable."

Ondaatje's erratic style of writing meshes poetry and text into one another. Ross believes it challenges the audience to remember what has already happened—considering it's a play based on the flashbacks of a character, it all works rather well.

Just shoot him

The scenes may be intense, yet the portrayal of Garrett requires the same methodical approach the historical figure used to bring Billy down. In some scenes, he is totally on the edge, while others show him as the epitome of the cerebral, calm gunman. Ross says the lawman patiently took months to infiltrate Billy's gang, always training himself for the inevitable confrontation.

"He's believed to be as good a shot as Billy," says Ross. "He actually trains himself to shoot drunk. Garrett is the ideal assassin. The play pits the intellectual killer versus the animal killer and there's a respect that forms as a result. They are the same coin, just different sides."

Intellect eventually outlasts aggression, and the wild ride that gets us there is why stories like *The Collected Works of Billy the Kid* are gripping. One fact still rings true: evil may challenge the idea of morality, yet there's no denying its allure.

Melding technology and humanity

Project Desire a long-distance work

By ALEXANDRA ROMANOW

Approaching middle-age is enough to send anyone into fits of angst; for a dancer, it can be traumatizing. Yet Brian Webb is welcoming this time of his life, even relishing it.

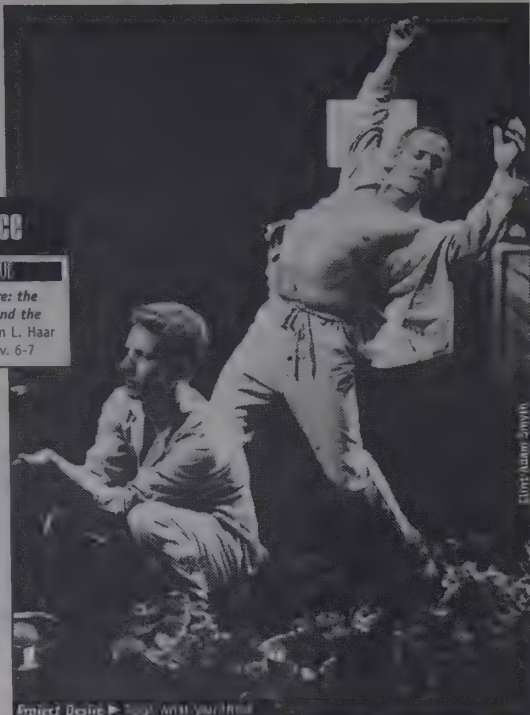
Using the theme of middle-aged desire, Webb and New York performance artist Jeff McMahon explore the fragility of the human body, memory and the complex nature of desire in their award-winning multi-media piece, *Project Desire: the mountains and the plains*.

"The theme of the piece is middle-aged desire as seen through the eyes of these two males," explains Webb. "I think middle age is a very interesting time, since there is so much tension between faded youth and the onset of old age. The thought of one's mortality starts to take on new meaning. You are still really vital but, at the same time, you realize you can't do everything you wanted to do with your life. It's important to take the attitude that mortality is a reality and it's better to deal with it than to be afraid of it—and I feel this time of my life can be very creative and dynamic."

Telus liked it

Project Desire... premiered at Edmonton's Jazz City in 1997 and was later presented with the 1998 Telus Award for Arts of the Future at the Mayor's Luncheon for Business and the Arts for its seamless integration of technology with performing arts. Jazz City had commissioned Edmonton-born, and now Seattle-based, musician Eyvind Kang to create the music and sound score. Securely perched on the cutting edge, Kang has performed and recorded with such greats as Bill Frisell, John Zorn and the Sun City Girls.

At half Webb's age, Kang



brought a new dynamic to the work, something Webb certainly appreciated. Another new experience for the choreographer was the integration of video, created by local filmmaker Tim Folkmann.

"Tim is the best in the city," says Webb. "It was a very new experience for me, to look through his eyes as a filmmaker as we put all of these elements together. We use nine video monitors, two DAT machines for the sound scores and 16 closed microphones. In order to integrate this all, we have a video technician and a sound designer working with us, integrated as performers into the work."

"What is interesting is that by deciding to do a piece with such a heavy technological component, I found myself working with people very differently," he says.

"Although the piece uses technology, we are ensuring that it serves our humanity. Our theme deals with the human condition, not technology, but we wanted to use technology to reinforce our humanity. It was a real challenge not to get seduced by it, pushing buttons because they're there, and I feel we succeeded by sticking to our theme and our story."

Just like those Telus commercials

Besides the complexity of working with a host of different technologies, Webb and McMahon had to contend with the fact that they live a continent apart. Over the course of eight months, the two artists were able to meet and work together a few times, but the majority of their communication was done via phone and fax. While most would view the distance as a hindrance, Webb found that the lack of proximity aided the process.

"Working on the project over the course of eight months allowed us to work on it, go away and digest it a bit and then come back to it," he says. "It was a very healthy way to work, as opposed to trying to fit everything in over six weeks, as we normally find ourselves doing. This longer process is how most of my colleagues in Quebec work, and I think it makes for a much better product. They take that time, as they tend to be more interested in developing their process and their theme. By taking the time to work through the process, a product emerges that is very thorough."

Project Desire... has benefited from the luxury of time, having evolved since its premiere in Edmonton and subsequent performances in Vancouver and Calgary. Heralded as a mature work of art, it's a work that audiences find themselves moved by—technology and humanity, harmonizing beautifully together.



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NEWS AND MORE

Definitely not for the birds

Nightingales looks at WWII divas

By ARAXI ARSLANIAN

It sure can get tedious listening to granddad when he waxes nostalgic about the good ol' days. You know how it goes—back then, folks knew the real meaning of courage, folks back then were strong, folks now are no-good, pot-taking bohemian bastards. Now pull my finger!

It just maybe never occurred to any of us that granddad might be right (except for the bohemian part). But miracle of miracles, the gang at Leave it to Jane have a show set to make your granny proud. *Nightingales* is a cabaret-style salute to the great songs, spirit, and women of World War II. The performance also features three of Edmonton's most intriguing musical theatre talents: Dana Wylie (*The Life*), Kate Ryan (*The Sound of Music*), and Celina Stachow (*Falsettos*).

So, shouldn't this show be called *Divas on Divas*?

"These are definitely what you should call divas and their songs," says performer Celina Stachow. "The Andrews Sisters, Vera Lynn, Edith Piaf, Marlene Dietrich. They're such strong women—to think that they were singing and going on knowing that their husbands could be out dying somewhere on the battle field. That's why they have to sing 'C'mon Get Happy'."

Meaty and honest

With the threat of total annihilation sitting on the shoulder of every recruit, the music of WWII was a study in the mix of jaunty tunes with soul-bearing lyrics.

"You read the lyrics to these songs and you realize they're so meaty and honest," says Stachow. "Polish and some lipstick, and

make-it-nice-for-the-boys stuff. People were dying, and these women kept on singing for them. Edith Piaf had such a brutal, brutal life. The things she had to endure—and yet, she's this stand-and-deliver kind of woman."

Stachow, who grapples with the heady work of Dietrich, is no shrinking violet when it comes to a challenge.

"If you want to talk divas, she's the one," she says. "She was one big sex symbol. I'm a little scared—okay, a whole lot scared, to be honest. But I think that

can work for you. It gives you respect for the work, and the human being you're tapping into."

With no text in the show, the performers find the essence of these women in their songs, like "Boogie Woogie Bugle Boy," "Singing in the Bath tub" and the quintessential song for the whole shebang, "White Cliffs of Dover."

You go, girls

"It's funny," Ryan confides, "I'm playing Vera Lynn, and in her music, she's entirely approachable—the real girl-next-door for the boys to come home to. But in researching her, I was astounded. She had a couple of cabarets where the bombing noises drowned out the sound of her voice. But she kept on singing."

Ryan, like many present-day music fans, had her WWII song fix posthumously, as it were.

"I always got a sense of the songs from the movies," she says. "These songs were sung first for the soldiers, then the studios placed them in the movies as a selling point. It was the end of a lot of things. But it was the beginning too."

"These women were so gorgeous," Stachow adds. "Just being up there in front of all those men—they were sex, and hope, and freedom. They were everything. You would feel so powerful."

theatre

PREVIEW

Nightingales • La Cité Francophone • Nov. 6-14

Fabian lends touch of class to Grease

By DAVID GOBEIL TAYLOR

So you're the Troika Organization, a multinational musical theatre group producing shows all over North America, Europe and Asia, and you're putting on Broadway's sixth-longest-running musical, *Grease*, and you need someone to play the small but pivotal role of the Teen Angel, a '50s make-the-girls-swoon pop crooner. Who do you hire?

Why, Fabian, 1958's Silver award-winner for Most Promising Male Vocalist, of course.

"They've been asking me to do the part for about two years," says Fabian. "But I was too busy until now."

Busy is right. While decades and light years away from his early success (by the age of 18, he had eight gold records to his name), he hasn't gone quietly into retirement, either. He performs in two concert series, one on his own ("Fabian's Good Time Rock 'n' Roll Show") and one with '50s compadres Frankie Avalon and Bobby Rydell ("The Golden Boys," which plays mostly in Las Vegas and Atlantic City).

A star without the 'tude

It's a little weird speaking to someone who hit his peak a decade before you were born, but Fabian is disarmingly easy to talk to, and has a calm perspective that is extremely refreshing to someone more used to interviewing egomaniacal artists.

"For me to be around show business for 40-odd years—that's a blessing, let alone a miracle, and I don't take it for granted." He's obviously not throwing around attitude or bitterness backstage at *Grease* either; in fact, he can't speak more highly of the experience.

"I really enjoy it," he says. "It's a really professional organization; I'm not doing it as a lark. The kids [referring to the twenty-and-thirtysomething cast] are really talented; they're inspiring to me. They work hard, so I work hard. I see these

young people aspiring, and I wish them well—and I give them some advice, but only if they ask."

And ask they do—they also ask for autographs and pictures—often for their mothers. But Fabian doesn't mind.

Fabian's quiet wisdom and, well, niceness, might have something to do with the circumstances of his success. Discovered at the age of 14 (when his name was Fabian Forte) sitting on his front steps in Philadelphia (you know, one of those "Hey, you're really good-looking! Can you sing?" stories, only back then they *could* sing), he didn't get into the music biz for the glamour or the fame or the money.

Well, okay, for the money, but for the best possible reason.

Show biz for profit, not fun

"My father was very ill," Fabian explains. "So I thought singing would be an opportunity to make



some fast cash. It was really just a business for me, not a burning desire. My fans supported me, and helped me more than they ever knew. My career may have looked like this big show-biz thing, but it wasn't."

Fabian's role is very small—he comes on stage to sing one number, "Beauty-School Dropout" (you may remember it from the movie; the play version is much better, by the way, and it actually feels like it's in 1959, not the '70s). But he earns his keep after the show, singing a 20-minute medley of his hits. And he says, the audience sticks around to hear it.

You'd think that for a seasoned performer like Fabian, one song and one set would be a breeze, but that's not the case. "The kids often come up to me, and say, 'You seem nervous,'" he says. "And I am nervous—I don't want to blow it for them."

What a guy.

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THE EIGER SANCTION

One of the problems that critics of Popular Culture have with popular novels and films is that they don't have authors — that in the end they are just mass-produced objects that have no creative voice behind them. But this isn't always true. Take an actor like Clint Eastwood, turning director, and adding over the years his own creative voice and vision to his films. Starting with a movie like *Play Misty for Me* on through our movie tonight, *The Eiger Sanction*, and up to movies like *Bird* and *Unforgiven*, where he finally achieves a certain amount of creativity and individual style.

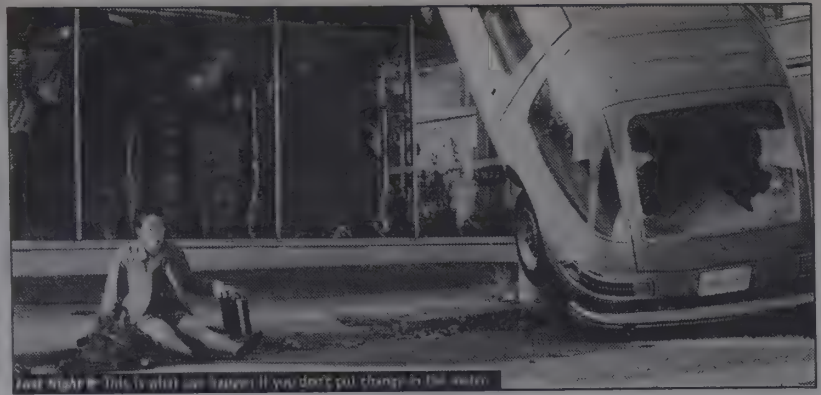
The spy thriller didn't appear out of nowhere. It has social, historical and even literary roots. Just look at a novel like *The Secret Agent* by Joseph Conrad, or maybe check out Kafka and his whole vision of the paranoid bureaucracy. And, then you have the historical forces like World War I and World War II, with the emergence of people like Mata Hari and counter intelligence and espionage. The Cold War, of course, didn't hurt. You have the whole vision of the other side. It could be Russia, it could be China, it could be Cuba. Sometimes you never even find out, as in this movie. There is also the fact that these movies represent, on a more popish scale, the collapse of the faith and ideals that we find throughout modernity and all the regular arts. In *The Eiger Sanction* there are a lot of the conventions you would expect in your basic spy thriller. There are disguises — if you need one — code names, codes, assassins, and exotic locations — the movie was shot in the U.S. and Switzerland. There are also mysterious organizations working within organizations. So you have all the conventions that you normally expect — the paranoia and the mistrust. But look, for right now, I'd like you to pay attention to some of these things and look for hidden messages in this fallen movie about peaking on a peak.

It's ironic that in a movie with all these politics, we end up with something that is so incredibly politically incorrect by our standards today. Sexist! We have it in spades here. First of all, we have the Hemlock character patting his student's butt. Like that would happen in any university these days! Or, you have the Jimena character, and she ain't nobody's aunt. It's possible that this could be an attempt at mid-70s inter-racial harmony. But it still comes off as James Bond tongue-and-cheek sexist tripe — and maybe a little bit racist for that matter. Lastly, you have the character played by Jack Cassidy, and perhaps a little bit of homophobia. There's a good performance here from Cassidy, but still, a bad taste in your mouth afterwards. This has to do with older movies and their power to offend contemporary audiences with things that were once, but are no longer acceptable.

Eastwood also plays a good deal with genre. Look at the line "Don't forget your trench coat. How's anyone going to recognize you without your disguise?" Making fun of the trench coat business and what spying is all about. Then there's the assassin named Hemlock — a good cheap laugh here and there throughout. And what about the mysterious agency C-2 — it doesn't even have a name, just a letter and a number. Of course, the head of the agency is a very extreme version of the kind of perversity that we've seen in leaders like this before. You know — the albino who can only live in dark pits and all that sort of stuff. The accidental sanctions add some humorous spice at the end. Serious enough as they happen, but they turn out to be there for comic effect. A little bit "Bondian" I suspect. It turns out there is a fake germ warfare formula and the whole idea of the fake sanctions is to cover the fake formula. That's more in line with the genre and the standard conventions of the deception and double-crossing you've come to expect. But overall, Eastwood is having a lot of fun with the genre.

What we see with spy thrillers like *The Eiger Sanction* is a lot of similarities to literary novels of this century and their pessimism. So how different are they really? We have the alienation of the lone spy or the lone hero. We have the difficulty of seeing motives and causes — almost starts to sound existential doesn't it? The politics become very two dimensional — people don't trust each other any more. With books and movies like *The Spy Who Came In From The Cold* and *Our Man From Havana*, and the confusion of the black and white positions. Everything finally becomes grey in these movies and the resolution is usually to have some type of standoff where nobody wins, or the balance of power is restored. So, speak to me next week then for our latest signal. For now — message terminated.

The end of the world as we know it



And this film's fine—brilliant, in fact

By RUSSELL MULVEY

So what do you do? The world is ending, a fact you've known for about a year now. Don't get me wrong—it's not the end of civilization. It's not the coming of some dread plague. It's not a situation where a few tough survivors could come together and reinvent everything. No, it's the end of everything at midnight tonight.

This is the brilliant premise of Don McKellar's new film, *Last Night*. As he says in the production notes, it's a film about the end of the world, but there's not an overburdened loner duking it out with the asteroid, no presidents or generals turning the tables on extra-terrestrials. *Last Night* is a film about dealing with the end on a very personal scale. It's a Canadian disaster movie.

McKellar is the hirsute, honestly intelligent writer/actor/director behind *Twitich City*, a series that aired on CBC last year. He also wrote and acted in *Highway 61*, *Road Kill* and *Thirty-Two Short*.

Films About Glen Gould. *Last Night* is his feature film directing debut.

Armageddon is the loneliest word

The film follows the travails of several characters as they go about their business on the last evening of existence. McKellar plays

Patrick, a guy who, for very personal reasons, wants to spend the last few hours by himself. His parents want the family to be together, and his mother has organized a Christmas dinner. Patrick leaves dinner

early, but his isolation is thwarted by his decency—he cannot abandon a fellow human being.

Said fellow human is a woman named Sandra, who just wants to get home to her new husband. Played by Sandra Oh (*Double Happiness*), Sandra is desperate to get back so she and her husband can complete their suicide pact as a way of thumbing their noses at the universe.

Meanwhile, Patrick's best friend is fulfilling his dream of having sex, both kinky and otherwise, with all the women, and types of women, about whom he has ever fantasized. Callum Keith Rennie (TV's *Due South*) plays this character

with his all-but-trademarked foggy intensity. One of the women he beds is his and Patrick's former high school French teacher, played by Geneviève Bujold (*Dead Ringers*).

Thank God the gas is flowing

There are a variety of characters who move in and out of the film. All of them are connected by more than just the fact that their lives are about to end—they all once knew each other, or they're friends of a friend and so forth. There's the gas corporation executive who takes it upon himself to phone every one of his customers to assure them that the gas will keep flowing to the very end. There is the jogger running through the streets calling out the hours and minutes to the end.

Last Night is brilliant because it leaves so much unsaid. There are random acts of violence and there are random acts of kindness—and every act is both trivial and significant. The world ends and that's pretty much all there is. Some banging. Some whimpering. Some people come together and some do not.

Last Night is easily one of the best written, best acted and best made films to be released this year.

Award-winner gets Under the Skin

First feature film shows promise

By CHRIS TENOVE

For some reason, whenever I see an "award-winning" movie, the experience is tainted. Sure, it won't be so horrible that I have to confront the ticket-seller in a dark alley and beat the price of admission back from him. But at the same time, my expectations are raised to such a height that disappointment is almost inevitable.

So if I felt slightly let down by *Under the Skin*, a winner at the Edinburgh and Toronto Film Festivals, maybe it's just that award-conscious, hyper-critical part of my brain making trouble. Because make no mistake about it, *Under the Skin* is a very good movie. In it, writer/director Carine Adler manages to wrap together the issues of sexual exploration, sibling rivalry and coping with grief into a tight, gutsy film.

This is Adler's first full-length film, and there's an edginess to its quick scenes, soundtrack (including Massive Attack!), and occasional hand-held camerawork. But the real source of vitality in the movie is another debut—actress Samantha Morton's first starring role in a feature.

Morton plays Iris, a high-strung 19-year-old who is emotionally shattered by the sudden cancer and death of her mother (Rita Tushingham, *The Boy from Mercury*). Part of Iris's anger and frustration is directed at her very pregnant older sister, Rose (Claire Rushbrook, *Secrets and Lies*), who Iris believes was mother's favourite. As the movie proceeds, Iris tears her own life apart, acting as antithetically as possible to her responsible, happily married sister.

First, she moves away from the security of her boyfriend's flat and into a gaudy hotel-type residence. Then, dressed in a fur coat and the wig her mother wore during

chemotherapy, Iris initiates a series of sexual encounters with men picked up in bars, movie theatres and on the street.

Promiscuous but not stereotyped

Adler's portrayal of a promiscuous woman in this film is different from the easy stereotypes we are usually shown. Rarely in serious movies do we see a woman with numerous sexual partners who is neither a victim nor a pathological man-hater. And even when things turn sordid, it's hard not to identify with Iris as she searches for these brief, emotionally charged meetings to fight off her grief. In one of several rather heavy touches in the film, Iris narrates her first sexual encounter as we watch her mother's cremation. However, after the excitement of the first few men, her trysts become unrelievedly humiliating or just plain empty.

Under the Skin

(continues on page 31)

**Alberta
ad
industry
not ad
hoc**
Commercial
production is
thriving

By PAUL MATWYCHUK

After the Klein government's decision to dismantle the Alberta Motion Picture Development Corporation in 1996, many observers began composing eulogies for the Alberta film industry. Now that a prime source of government funding has vanished, and without an investor-friendly system of tax credits to replace it, many predicted that the provincial film production climate would become as harsh as a landscape from *North of 60*.

To see extent, those forecasts have come true. The time when high-profile productions like *Unforgiven* and *Legends of the Fall*—or even *Destiny Ridge*, God help us—routinely set up shop in Alberta has passed. But another end of the filmmaking business is quietly prospering here in Edmonton: the world of commercials and promotional films, which constantly provides employment for actors and technicians—and gets precious little credit for doing so.

"I'm thriving," says Doug McCann, who runs Soundscapes Audio Design out of an airy, state-of-the-art studio in the unassuming Noble Building on 109 Street. "I'm always frustrated when I read or hear anything in the media where people are saying, 'The provincial government isn't giving out any money, the film industry here is dying, there's not any production going on.' In my side of things—and I'm heavily involved in production—there's a ton of work."

Director/producer Michael Hamm, whose Frame 30 Productions is one of the province's leading production houses, agrees. "At least as far as non-theatrical work goes—non-movies of the week, not travel shows and all the other work that people go to the government to get money for, the industry's doing not too bad. What gets my back up is people running around, saying the industry's dead. Well, we're still here."

Certainly, the work coming out of Frame 30 is as high-quality as any.

Under the Skin

➔ continued from page 30

Despite the interesting link between sex and grief, the real drama in this movie comes from the confrontation between the two sisters. In their petty squabbling, a cherished ring or mum's ashes become trophies in the fight for their dead mother's affection. Rushbrook, who was nominated for an Oscar for her portrayal of the snotty but vulnerable Roxanne in *Secrets and Lies*, hits all the right notes here as Rose. She is caring when Lily wants space, parental when Lily wants

thing produced anywhere else in Canada. These aren't cheap, shot-on-video spots for mattress outlet. On the contrary, their commercial reel is full of sharply edited, slickly filmed ads for companies ranging from Telus to Pontiac. "I think the production value—the cost-to-quality ratio—is much better here than, say, in Toronto," argues Doreen Bate-man from Margaret Kool Marketing. "We did some national spots for *TV Guide* here that would have cost three times as much to make somewhere else."

**Put a little
Alberta in
your ad**

One of the Edmonton advertising world's greatest triumphs is the current "Put a Little Love in Your Heart" Edmonton Power TV campaign. "We produced the commercial entirely in Edmonton," says Edmonton Power marketing consultant Leslie Lozinski. "All of the talent, the actors, the musicians, the singers, the crew, the producers, the directors, are all from Edmonton, so that makes it very, very special."

I asked McCann whether it wouldn't have been a little hypocritical for such a pro-Edmonton ad to have been made by an out-of-province team. "Actually," he replies, "traditionally, an agency, given that size of an account with that kind of image-branding perspective, would rarely have taken a chance on local producers. And that's not just corporate blab—Epcor really committed themselves to saying, 'We believe in this city, let's do this thing locally.'"

Ironically, though, once commercials like these hit the airwaves, they are rarely recognized for the homegrown product that they are. Many viewers assumed that the Eporc ads were done in Vancouver or Toronto, and Hamm tells the story of the time Frame 30 was hired to do Peter Pocklington's "Hognopoly" ads during his battle with Gainers. "We were getting calls all the time saying, 'How dare Pocklington, an Alberta company, go to Toronto to have this commercial done?' Well, we did it. It was all done here, all by Albertans."

Metropolitan prejudice

If anything holds the Edmonton commercial industry back, it may be the pervasive attitude that if a director or producer were any good, he'd be in Vancouver or Toronto. McCann has experienced this prejudice from both angles. He moved to Edmonton six years ago from Vancouver, and reports that, at first, he got a lot of work thanks to all that Vancouver glamour. Now, ironically, with six years of extra experience under his belt, he says he's lost the cachet of being "from the coast," and now is thought of as just a guy from Edmonton.

freedom, and self-centred when Lily needs comfort, yet we don't doubt for a minute that Rose loves her.

The competition between the sisters hits its dramatic peak when Iris decides to seduce Rose's husband, Frank (Mark Womack). It is the ultimate gambit in Iris's use of sex to fill the place her mother's love used to occupy, and it results in a very memorable scene.

Take a bow

But as bruisingly honest as this movie seems to be, we are never ushered completely into Iris's world. Whereas a film like *Secrets*

But, as Hamm points out, technological advances have made the geographical location of production houses irrelevant—for instance, most of the communications between him and Hartford Life Insurance about an ad he's assembling for them will be conducted electronically. And the same diversity of shooting locations, from big cities to open prairies—part of Alberta's initial appeal to feature filmmakers—is still there for commercial producers to utilize.

However, unlike the landscape, the crews cannot be counted on to remain here forever. "We've trained a lot of people who've come through Frame 30," says Hamm, "and they've had to move on. There's not a lot of business here, but there never has been. But the A crews and the B crews are always working."

Martini Wilde, who has worked steadily for 25 years in Edmonton as a gaffer on many commercial shoots, has seen this phenomenon, too. "I know a lot of good technicians who've moved on to Calgary and Vancouver," he says. "For me, I've been doing this for a while, so I'm fairly well-established by now. Even when things are not so busy, I still do better than most."

Talent pool not as deep

McCann points out that Edmonton is, after all, smaller than Vancouver or Calgary and cannot expect to have the same vast talent pool as either of those cities. But the *level* of talent is the same, he argues, and there's a lot of work out there for them. It may not be the most ideal artistic situation, if every film being made locally were a piece of corporate promotion—but even that element is changing. Hanum is currently preparing an innovative seven-part TV series about the history of Canadian poetry, titled *100% Maple Verse*, and McCann takes pride in occasionally lending his services at bargain rates to cash-strapped independent filmmakers with unconventional projects.

What comes across as you talk to self-reliant entrepreneurs like Hamm and McCann is not disdain, but a certain amount of businessman's frustration with the Alberta film community's generally gloomy attitude. "I would just like people to recognize that this part of the production business isn't dying," says McCann. "I support government funding of the arts, but it doesn't affect my business."

Hamm's opinion is even blunter. "If the film industry is a real industry," he says, "it should be able to stand on its own two feet. If the producers are real producers, they will make the deals, they will find the money. They shouldn't have to rely on government handouts. A subsidized industry—is it even a real industry, then?"

and *Lies* stayed with moments of conflict until they had fully played themselves out, *Under the Skin* often jumps ahead to the next scene before the last one has fully gelled. And although I hate to discuss the ending of a movie in a preview, I have to say that this one gets wrapped up so nicely, you expect to see a big pink bow over the final credits.

But those criticisms might just be my award-o-phobia talking. Whatever the case, *Under the Skin* is a compelling film, and if their debuts are any indication, writer/director Carine Adler and actress Samantha Morton are two names to watch for.

[illegible]

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= 14A =

* Be 9:00 pm. Later Day Show 7 or 9:00 pm on Sunday Nov. 9 (General Admission)

"TRULY AN ADULT COMEDY WITH HEART."

You've never seen Danny DeVito in a role like this before: he's **WONDERFUL** Love, laughs, and Queen Latifah's music, that says it all."

—Jim Fensholt, FOX TV

"Surprising, humorous and touching. Real and **MOVING**. Danny DeVito gives a heartfelt performance."

—Neil Rosen, New York 1

"A POWERFUL performance by Holly Hunter. She deserves an Oscar."

—Steven Sotia, New York Worker

"EDGY, THOUGHTFUL AND VERY FUNNY stars Hunter and DeVito in wonderful performances... mature audiences who want more from a film than chases and explosions will delight in the vital human story. Latifah brings forth one of the best supporting performances of the year."

—Dennis Eklary, VARIETY

"The feel-good movie that makes you laugh, cry, and fall in love again and again. **WOW** The must-see movie of the season. This is the one!"

—Norma Churchill, National Health

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PRODUCTION DESIGNER JAMES W. HARRIS
EXECUTIVE PRODUCERS JAMES W. HARRIS
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SCREENPLAY BY JAMES W. HARRIS
DIRECTED BY JAMES W. HARRIS

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Big-budget film returns to low-budget feel, however

By RUSSELL MULVEY

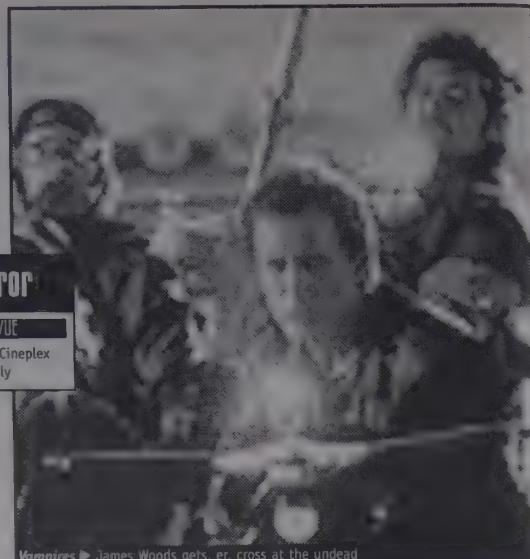
So John Carpenter has finally made a vampire flick. Yes, the man who pretty much singlehandedly invented the teen slasher flick (*Halloween*); the man who had quit the Hollywood system anyway when it failed to adequately promote his best film (*Big Trouble in Little China*); the man who came roaring back to the studios with a big-budget sequel (*Escape From L.A.*)

Vampires is almost a return to the low-budget flicks that made his career (*Escape from New York*), but not quite. *Vampires* displays its low budget mostly in the editing—it's as though they never really got quite enough coverage of the action, so when the film was cut together, they had to make a few leaps of faith—or at least hope the audience would.

And faith is at the centre of this flick about a group of vampire slayers who are in the employ of the Roman Catholic church. It seems that Rome has been aware of the problem of vampires for quite a few years—600 to be exact—and for all of that time, they have been paying for slayers to hunt them down. These vampires are not the well-organized figures of *Blade*, the other blood-sucker flick to hit the screen this year. Instead, they collect in small groups called 'nests,' where they pretty much have to be dug out. It ain't pretty.

Tough undead suckers

Again, unlike the vampires of *Blade*, who collapsed when pricked with a bit of silver, and especially unlike the wimpy vampires of *Buffy the Vampire Slayer*, who burst into ashes when a stake is poked in the direction of their chests, these vampires are tough to kill. Really tough. A stake through



Vampires ► James Woods gets, er, cross at the undead

the heart will kill them, but it's not an easy thing to force a sharpened hunk of wood through a ribcage (as anyone who has ever tried to drive a stake through someone's chest can, of course, attest).

The best way to kill these vampires is to expose them to the parboiling effects of daylight. So what these guys do is shoot them with a hook so they can winch them outside to the sun.

And they're good at it. These guys are blue-collar vampire slayers with no intellectual affectations or theological doubts about what they're doing. They have just enough sophistication to appreciate that their chosen careers make for a great pick-up line: "What do you do for a living?" "I slay vampires."

The tool push for this crew is Jack Crow, and James Woods (*Ghosts of Mississippi*) brings his usual combination of intensity and L.A. hipness to the role. Crow is a misanthrope with one purpose in life—and he's not above a little priest-torturing in order to fulfill it. His second-in-command is Montoya, a man's man who works the

winch. Daniel Baldwin (the big-boned Baldwin brother from TV's *Homicide*) brings a white-trash coolness to the role that matches that of Woods.

Vampire di tutti i vampires


These two manage to be the only survivors when Valck, the boss of all vampires, makes an appearance. He's tougher than any other vampire, and with good reason—he's looking for a church icon that will let him survive in daylight. Crow and Montoya, together with a prostitute played by Sheryl Lee (TV's *L.A. Doctors*) set out to stop him.




Vampires carelessly walks a not-so-fine line between satire and exploitation. There are more than a few times when the ceaseless misogyny of the lead characters is just there for some cheap laughs. On the other hand, the parody of westerns, horror films and, most of all, buddy films, is spot-on. Who hasn't known a moment when your best friend is somebody you're just going to have to kill sooner or later?

Winner, *Kelco Media Award 1976 Toronto International Film Festival*
Winner, *International Critics Prize 1976 Cannes Film Festival*

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a film by Todd Solondz




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10233 Inglewood Ave. 428-1307

THE WATER BOY (PG) FRI SAT SUN THU
 THU 12:30 2:40 4:50 7:15 10:00 MON WED THU
 7:15 10:00 Coarse language.

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\$6.50 GENERAL ADMISSION
\$3.00 CHILDREN
& GOLDEN AGE
\$4.00 TUESDAY & MATINEES

THE WATER BOY (PG) FRI SAT SUN THU
 12:45 2:45 4:45 7:00 9:40 MON WED THU 7:00
 9:40 Coarse language.

BELOVED (18A) disturbing scenes. FRI SAT
 SUN THU 1:00 4:15 7:45 MON WED THU 7:45 PM.
WIZARD OF OZ (RE-REL. STC) FRI SAT
 SUN THU 1:15 3:45 7:15 9:30 MON WED THU
 7:15 9:30 PM

PRACTICAL MAGIC (PG) FRI SAT SUN THU
 1:30 4:00 7:30 9:50 MON WED THU 7:30 9:50 PM.

PRACTICAL MAGIC (PG)
 FRI SAT SUN THU 1:30 3:50 7:20 9:45 MON WED
 THU 7:20 9:45 PM.

SOLDIER (14A) violence throughout FRI SAT SUN
 THU 1:20 4:30 7:30 9:50 MON WED THU 7:30 9:50 PM.

THE MIGHTY (PG) FILM SAT SUN THU 1:30 3:40
 7:15 9:40 MON WED THU 7:15 9:40 PM.

CTV CITYVIEW

27th Ave. & Calgary Trail 426-6977

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MATINEES BEFORE 6:00 PM

THE WATER BOY (PG) 1:20 4:00 7:10 9:30
 PM. Coarse language.

WIZARD OF OZ (RE-REL) (G) 1:10 3:40
 7:00 9:20 PM.

PRACTICAL MAGIC (PG) 12:50 3:30 6:50
 9:40 PM.

THE WATER BOY (PG) coarse language
 1:50 4:10 7:40 10:00 PM.

ANTZ (G) 12:45 2:45 4:45 6:45 9:00 PM.

BELOVED (18A) Disturbing scenes. 1:00 4:20 8:00
 PM.

SOLDIER (14A) 1:30 4:10 7:30 9:50 PM.

VOLUNTEER 1:30 4:10 7:30 9:50 PM.

LIVING OUT LOUD (MA) 1:40 3:50 7:20 9:45
 PM. Violence throughout.

WESTMALL

West Edmonton Mall 444-1242

THE WATER BOY (PG) FRI SAT SUN THU
 12:45 2:45 4:45 7:00 9:20 MON WED THU 7:00
 9:20 Coarse language.

WIZARD OF OZ (RE-REL) (G) FRI SAT
 SUN THU 1:00 3:30 7:10 9:30 MON WED THU 7:10
 9:30 PM

CINEARK THEATRES

MOVIES 12

130 AVE.-50TH STREET 472-9779

Showtimes effective **FRI, NOVEMBER 6 - THU, NOVEMBER 12, 1998.**
Monday thru Friday doors open at 11:45
Saturday and Sunday doors open at 12:35 pm.

CINEMA CITY 12

3633-99 STREET 463-5481

Showtimes effective **FRI, NOVEMBER 6 - THU, NOVEMBER 12, 1998.**
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1.50 ALL SHOWS BEFORE 6 PM \$2.00 SHOWS AFTER 6 PM
\$1.00 ALL DAY TUESDAY!
\$3.00 SAT MIDNIGHT SHOWS - CINEMA CITY 12 ONLY

54 (Ultra Stereo) Sexual contact & coarse language: Daily 7:25 9:10 PM. **PG**

ARMAGEDDON (DDS Digital) Not suitable for younger children: Daily 4:00 7:00 10:10 12:30 PM. **18A**

BLADE (DTS Digital) Graphic violence. Sat Sun 12:00 Daily 2:35 5:10 7:50 10:30 PM. **14A**

DEAD MAN ON CAMPUS (Ultra Stereo) Coarse language: Daily 9:50 PM. **PG**

DOCTOR DOLITTLE (Ultra Stereo): Daily 1:10 3:15 5:20 PM. **PG**

EVER AFTER (DDS Digital): Daily 1:55 4:35 7:15 9:55 PM. **14A**

KNOCK OFF (Ultra Stereo) Violent scenes. Sat Sun 12:30 Daily 2:50 5:10 7:30 9:45 PM. **14A**

LETHAL WEAPON 4 (Ultra Stereo) Violent scenes and coarse language: Daily 2:10 4:35 7:10 10:25 PM. **14A**

THE PARENT TRAP Sat Sun 11:05
Daily 1:40 4:05 6:55 9:45 PM. **G**

BLADE (DTS Digital) Graphic violence. Sat Sun 11:40 Daily 2:15 4:35 7:25 10:00 Midnight Sat only 12:25 **18A**

THE MASK OF ZORRO Violent scenes. Daily 1:10 4:00 6:50 9:40 Midnight Sat only 12:30 **G**

ONE TRUE THING Sat Sun 11:25 Daily 2:00 4:30 7:10 9:55 Midnight Sat Only 12:35 **14A**

THE EVER AFTER Sat Sun 11:10 Daily 1:45 4:15 7:20 10:00 Midnight Sat only 12:40. **PG**

ARMAGEDDON Sat Sun 11:50 Daily 2:55 6:15 9:20 Midnight Sat only 12:50. Not suitable for younger children. **PG**

THE NEGOTIATOR Daily 1:05 3:30 6:40 9:35 Midnight Sat only 12:35 **14A**

Coarse language.

SHALL SOLDIERS Daily 12:05 2:35 5:05 7:30 **PG**

DEAD MAN ON CAMPUS Daily 10:10 Midnight Sat only 12:10 Coarse language. **14A**

LETHAL WEAPON 4 Daily 1:50 4:25 7:00 9:55 Midnight Sat only 12:20. Violent scenes and coarse language. **14A**

KNOCK OFF Daily 7:35 10:05 Midnight Sat Only 12:05 Violent scenes. **14A**

MULAN Sat Sun 11:15 Daily 1:15 3:15 5:20 PM **G**

STUDIO 54 Daily 7:15 9:35 Midnight Sat 12:00 Only. Sexual content and coarse language. **PG**

DR. DOLITTLE Sat Sun 11:55 Daily 2:30 4:45 7:25 **PG**

HOWARD Daily 7:05 9:50 Midnight Sat only 12:30 Coarse language. **14A**

AIR RUD II: GOLDEN RECEIVER G Sat Sun 11:35 Daily 2:05 4:50 PM

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a MINUTE at the MOVIES by Todd James

ANTZ The big screen will soon be covered in animated creepy crawlies—Disney's *A Bug's Life* slithers into theatres soon but *Antz*, from Dreamworks pictures, is the first to march into the box office featuring a lineup of voice-over talent that should easily lift 10 times its weight in box office receipts. Woody Allen essentially plays himself as the lead voice of Z, a lowly worker ant among millions, who's determined not to conform to the rigid ant colony system. With help from his best friend, a soldier ant with voice provided by Sylvester Stallone, Z will lead a revolution in the colony and attract the attention of Princess Bala. (Sharon Stone). Z will lead the princess outside the colony away from a power-mad general (Gene Hackman), on a search for the fabled insectopia. A script that's adult-oriented, clever and funny are the reasons that such an impressive lineup of actors, including Christopher Walken, Ann Bancroft and others, eagerly contributed. Computer animation that makes *Toy Story* look antiquated, and characters that jump off the screen, gives *Antz* plenty of legs. **B+**

APT PUPIL Filmmakers continue to pour through Stephen King's catalogue of works, often with mixed results. *Apt Pupil*, based on King's novella, is a pedestrian exploration of Nazi atrocities and a young man's seduction by an evil force. Brad Renfro plays Todd Bowden, a 16 year old honour student who's obsessed with the Holocaust. A chance meeting leads him to a Nazi war criminal living right in his hometown under an assumed identity. Sir Ian McKellen—a decorated British actor who has become quite adept at playing Nazis in several movies—plays Kurt Dussander. With the chance his Nazi past will be revealed, Dussander is forced to comply with the boy's persistent questions about his life as a guard in the death camps. Todd's relentless probing unleashes long-forgotten and powerful emotions in Dussander, unearthing forces better left buried. It isn't long before Dussander gains the upper hand on the boy. However, this young student is not to be taken lightly, and he proves himself to be a quick study of the unsavoury side of human nature. McKellen and the young Renfro develop a nasty chemistry, and it's not always clear who is the teacher and who is the student. But, in the hands of director Bryan Singer, the psychological dance

goes humdrum rather quickly. It neither shocks nor horrifies, and we're never really drawn into the wickedness that pushes those characters. This lesson in evil is mostly lost on its students. **B-**

BELOVED Oprah Winfrey may tell her vast television audience that this movie, based on the Pulitzer Prize-winning novel by Toni Morrison, deserves an Oscar, but I'm guessing—even hoping—that this bloated production from Jonathan Demme will be quickly forgotten come voting time. Winfrey plays Sethe, a runaway slave in 1873 who has built a life for herself and her daughter Denver (Kimberly Elise) in rural Ohio. But memories of her horrific life as a slave in Kentucky and the murder of her infant daughter continually haunt her. When I say haunt, I'm speaking literally. The ghost of the baby takes human form and rejoins its mother. The gurgling, slobbering newcomer known only as Beloved has a shattering effect on Sethe, her daughter and a fellow former slave (played by Danny Glover) who has come to live with and love Sethe. Confusing, creepy, overacted, overwritten and overdirected, the emotional impact one would expect from such a highly touted film is sadly nonexistent. **C-**

JOHN CARPENTER'S VAMPIRES Yes, the director's name once again precedes the title. This time, Carpenter hands out a cliché-laced, would-be-hip, western-style bloodsucker drama-slash-comedy that offers some squeamish but familiar special effects—and not much more. James Woods serves up his nervous giggle and wisecracking demeanour as Jack Crow, a leather-clad, shoot-from-the-hip vampire slayer. One has to wonder what would make this Oscar-nominated actor stoop to such a laughable level. However, Woods does lend a touch of credibility to his gun-slinging, cross-carrying character as he takes to the ghost towns of New Mexico in a search sanctioned by the Catholic church and Cardinal Alba (Maximilian Schell). Their prey is Valek, a 600-year-old master vampire (and former priest) who's searching for a cross that would enable him to walk the earth during daylight—no sleeping in for this bloodsucker, since the cross would make him nearly invincible. All a vampire movie really needs is a believable and frightening villain—Thomas Ian Griffith, who plays Valek, is neither, and aside from his pointy teeth and cranky

coffin-side manner, he's dull. Daniel Baldwin plays Crow's assistant slayer and Sheryl Lee is a prostitute with puncture marks who hasn't quite made the transition from human to vampire. John Carpenter may consider himself a master filmmaker—at least that's what his press clippings say—but the creator of *Halloween* is wearing the same old mask in this tired horror movie that seems to show up at our door every year at night about this time. **C-**

PLEASANTVILLE There are days when it would seem so refreshingly simple and safe to live in a world like the one portrayed in so many TV sitcoms from the '50s and early '60s. Writer/director Gary Ross's *Pleasantville* shows us what we would be missing in that antiseptic, utopian television world. Toby Maguire and Reese Witherspoon play David and Jennifer, two squabbling '90s siblings who are transported to the TV world known as Pleasantville by a magical repairman played by Don Knotts. It's a black-and-white world where there's no crime, no sex, no violence and no choice. David and Jennifer's sudden presence in the Parker family quickly upsets the balance, and colours soon begin to pepper the landscape of Pleasantville—teenagers are making out at Lover's Lane and extremely solid, albeit lifeless, manages hit rocky roads. William H. Macy plays George Parker, Joan Allen plays his dutiful wife and Jeff Daniels is the soda jerk who suddenly longs to paint. As the characters begin to experience passion for the first time, an entire world of colour and possibilities is opened up to the town—much to the chagrin of the less free-thinking townsfolk. It's a simple story of choice and daring to be free despite the agonies that go along with it. Special colourizing techniques flood the black-and-white scenery with a palette of pastels as the idea of freedom spreads throughout Pleasantville. It's a heartwarming little story that barely masks the social satire. **B-**

PRACTICAL MAGIC The spell cast by Sandra Bullock and Nicole Kidman in *Practical Magic* isn't strong enough to levitate this predictable story of two sisters with supernatural powers and everyday problems with the men in their lives. Bullock and Kidman play Sally and Gillian Owens, two neighbourhood witches labouring under a 100-year-old family curse that dooms any man who falls in love with an Owens woman to certain death. Sally (Bullock) has chosen to deny her broom-swinging heritage for a mundane life as a single mother. Gillian (Kidman) wears her black hat with pride and flaunts her mischievous free spirit. Stockard Channing and Dianne Weist play Sally and Gillian's ageless aunts, the keepers of the Owens family's big book of magic spells. But even the aunts' most potent potion can't keep one of Gillian's abrasive suitors (Goran Visnjic) from causing harm. When matters

are taken into Gillian's and Sally's inexperienced witch hands, the suspicions of a detective (played by Aidan Quinn) are aroused. A touch of comedy, a dash of romance and some campy special effects for the requisite chills in a movie about witches are thrown into this simmering cauldron. Unfortunately, the mixture never boils. Kidman and Bullock work well together but the story, which is less about witches than the bond between sisters, may have worked better in a different setting. Against the backdrop of spells and spirits, the movie seems to lose power. Stronger dialogue, a tighter story and even a touch of eye of newt could have punched up this witches' brew. **C-**

Vue Ratings

- ✖ Awful
- Bad
- Poor
- Good
- Very Good
- Excellent

Todd James hosts *A Minute at the Movies*, on ITV News Thursdays at 5:30 p.m. Also catch Todd daily on Mix 96 FM.

CINEPLEX ODEON CINEMAS

TALKING MOVIE LISTINGS: 444-5488

CINEMA GUIDE

Showtimes effective
FRI, November 6 • THU, November 12, 1998.

EATON CENTRE CINEMAS

3rd, R. Phone M181 St. 8 162 Ave. • 421-7920

VAMPIRES 18A
Daily 1:10 4:20 7:30 9:30 PM. Gory violence. No 7:30 pm show Nov 12

SEIGE 14A
Daily 1:10 4:00 7:30 9:50 PM. Violent scenes. No passes. Presented in Digital Theatre Sound

PLEASANTVILLE PG
Daily 1:40 4:10 7:10 9:40 PM. No 7:10 pm show Nov 11. Presented in Digital Theatre Sound

WIZARD OF OZ PG
Daily 1:00 3:30 6:30 9:00 PM. Presented in Digital Theatre Sound

THE MIGHTY PG
Daily 12:30 2:50 5:00 PM

RUSH HOUR PG
Daily 1:40 10:05 PM. Violent scenes, coarse language

BLUES 18A
Daily 12:40 4:30 8:00 PM. Violent scenes

ANTZ G
Daily 12:50 1:40 4:40 PM

SOLDIER G
Daily 6:50 10:00 PM. Presented in Digital Theatre Sound. Violence throughout

LIVING OUT LOUD 14A
Daily 1:30 3:40 6:40 9:10 PM

APT PUPIL 14A
Daily 1:50 4:50 7:00 9:30 PM. No 7:00 show Nov 9, showing only at 9:45 PM

WESTMOUNT

111 Ave. A. Phone 740-7240

ADULTS 16, CHILD/SENIOR/TUES 13

MAT 14

PLEASANTVILLE PG
Daily 6:45 9:30 Mat Sat Sun 1:50 4:00 PM. Presented in Digital Theatre Sound. No 6:45 PM Nov 12

SEIGE 14A
Daily 7:00 9:45 Mat Sat Sun Wed 1:30 4:15 PM. No Passes. Presented in Digital Theatre Sound. Violent scenes

ANTZ G
Daily 7:15 Mat Sat Sun Wed 1:00 3:00 5:00 PM

APT PUPIL 14A
Daily 9:15 PM

VAMPIRES 18A
Daily 7:30 10:00 Mat Sat Sun Wed 1:45 4:30 PM. Gory violence

CLAREVIEW TOWN CENTRE

421-137 Avenue • 472-0600

Weekday MAT 13, Weekend/Holiday MAT 14, Seniors/child & TUE 15

ANTZ G
Daily 12:30 2:30 4:40 6:45 PM. Presented in Digital Theatre Sound. No 6:45 show Nov 12

BRIDE OF CHUCKY 14A
Daily 9:55 PM. Violent scenes, suggestive scenes throughout. Presented in Digital Theatre Sound

TOUCHED 14A
Daily 1:50 4:20 7:20 9:45 PM. Violence throughout

APT PUPIL 14A
Daily 1:50 4:20 7:10 9:45 PM. Presented in Digital Theatre Sound

PLEASANTVILLE PG
Daily 1:10 3:50 6:40 9:20 PM. Presented in Digital Theatre Sound

PRACTICAL MAGIC PG
Daily 1:40 4:00 7:00 9:30 PM. Presented in Digital Theatre Sound

LIVING OUT LOUD 14A
Daily 1:30 4:30 6:50 9:10 PM. Presented in Digital Theatre Sound

SEIGE 14A
Daily 1:00 4:00 7:10 9:50 PM. No passes. Violent scenes. Presented in Digital Theatre Sound

WATERBOY PG
Daily 12:50 3:00 5:10 7:30 9:40 PM. Coarse language. Presented in Digital Theatre Sound

VAMPIRES 18A
Daily 2:00 4:50 7:40 10:00 PM. Gory violence

WIZARD OF OZ PG
Daily 1:30 3:40 6:30 9:00 PM. Presented in Digital Theatre Sound

WESTMALL

Phone 101 Estemmo 2 • 686-1079

BRIDE OF CHUCKY 14A
Daily 1:40 4:50 7:50 PM. Violent scenes, suggestive scenes throughout

WHAT DREAMS MAY COME PG
Daily 9:30 PM. Coarse language

ANTZ G
Daily 2:00 4:00 6:30 9:00 PM

SOMETHING ABOUT MARY 14A
Daily 5:04 10:10 7:30 9:50 PM. Coarse language

PLEASANTVILLE PG
Daily 6:10 9:20 PM

LIVING OUT LOUD

Daily 1:20 3:40 7:40 10:10 PM. Presented in Digital Theatre Sound

VAMPIRES 18A
Daily 1:30 4:20 7:10 9:40 PM. Gory Violence. No 7:10 show Nov 9

SEIGE 14A
Daily 1:00 4:10 7:00 9:30 pm. No passes. Violent scenes

APT PUPIL 14A
Daily 2:10 4:40 7:30 10:00 PM

WHITEMUD CROSSING

4211-186 Street • 656-3090

REDUCED MAT 14, TUES 15, SENIOR/CHILD 15

RUSH HOUR PG
Daily 7:20 Mat Fri Sat Sun Wed 1:50 4:10 PM. Violent scenes, coarse language

BRIDE OF CHUCKY 14A
Daily 10:10 PM. Violent scenes, suggestive scenes throughout

APT PUPIL 14A
Daily 7:10 9:50 Mat Fri Sat Sun Wed 1:40 4:30 PM

SEIGE 14A
Daily 4:40 7:20 Mat Fri Sat Sun Wed 12:30 3:20 PM. No passes. Violent scenes. Presented in Digital Theatre Sound

THE MIGHTY PG
Daily 1:30 Mat Fri Sat Sun Wed 1:40 4:20 PM

URBAN LEGEND 14A
Daily 10:00 PM. Gory violence

SOMETHING ABOUT MARY 14A
Daily 6:50 9:30 Mat Fri Sat Sun Wed 1:00 3:40 PM. Coarse language

VAMPIRES 18A
Daily 7:00 9:40 Mat Fri Sat Sun Wed 1:30 4:00 PM. Gory violence

SAVING PRIVATE RYAN 14A
Daily 7:45 Mat Fri Sat Sun Wed 12:40 4:10 PM. Presented in Digital Theatre Sound. Graphic war violence

PLEASANTVILLE PG
Daily 6:30 9:10 Mat Fri Sat Sun Wed 1:10 3:50 PM. Presented in Digital Theatre Sound

VILLAGE TREE MALL

Gervais Rd. & St. Albert 17th

ANY FILM 14, SENIORS/CHILDREN/TUES 12

NIGHT AT THE ROXBURY PG
Daily 7:40 9:40 Mat Sat Sun Wed 1:40 4:10 PM. Not suitable for younger children

PRACTICAL MAGIC PG
Daily 7:20 9:55 Mat Sat Sun Wed 1:10 3:20 PM

PLEASANTVILLE PG
Daily 7:00 9:30 Mat Sat Sun Wed 1:20 4:20 PM

URBAN LEGEND 14A
Daily 7:50 10:00 Mat Sat Sun Wed 12:50 3:00 PM. Gory violence

RUSH HOUR PG
Daily 7:20 9:50 Mat Sat Sun Wed 1:50 4:00 PM. Violent scenes, coarse language

LIVING OUT LOUD 14A
Daily 7:10 9:20 Mat Sat Sun Wed 1:30 3:30 PM

BRIDE OF CHUCKY 14A
Daily 8:00 10:05 Mat Sat Sun Wed 12:20 3:40 PM. Violent scenes, suggestive scenes throughout

MASK OF ZORRO PG
Daily 6:40 9:25 Mat Sat Sun Wed 12:40 3:40 PM. Violent scenes

SAVING PRIVATE RYAN 14A
Daily 8:10 Mat Sat Sun Wed 2:00 PM. Graphic war violence

LOJITA 18
Daily 6:30 9:10 Mat Sat Sun Wed 1:00 3:50 PM. Disturbing theme, violent scenes, not suitable for pre teens

WIZARD OF OZ G
Daily 6:30 9:00 Mat Sat Sun Wed 2:00 4:30 PM

CINEMAS 6

WEST COMMON MALL PHASE 1, ENTRANCE 3A

BOX OFFICE

PARENT TRAP G
Daily 6:15 8:45 Mat Sat Sun Wed 1:00 3:45 PM

EVER AFTER PG
Daily 6:40 9:05 Mat Sat Sun Wed 1:20 4:00 PM

KNOCK OFF 14A
Daily 7:30 Mat Sat Sun Wed 12:45 2:45 PM. Violent scenes

RUHRBERG 14A
Daily 10:05 PM. Coarse language

AMERICAN BEAUTY PG
Daily 6:30 9:25 Mat Sat Sun Wed 12:30 3:20 PM. Not suitable for younger children

SPALL SOLDIERS PG
Mat Sat Sun Wed 2:05 4:40 PM

ONE TRUE YINNA 14A
Daily 7:10 9:40 PM

MASK OF ZORRO PG
Daily 7:00 9:50 Mat Sat Sun Wed 1:45 4:20 PM. Violent scenes

Vue Movies

Edmonton Film Society
Provincial Museum Auditorium
102 Ave & 128 St
439-3285

THE MOUSE THAT ROARED (1959)
Dir. Jack Arnold. Starring Peter Sellers, Jean Seberg, Leo McKern. On the verge of bankruptcy, the tiny Duchy of Grand Fenwick declares war on the U.S. so it can lose and get financial relief. But the leader of the army is unaware that he's supposed to lose. Monday, Nov. 9 at 8 p.m.

Metro Cinema
Zeidler Hall, Citadel Theatre
9828-101A Ave
425-9212

UNDER THE SKIN (1997) Dir. Carine Adler. Starring Samantha Morton, Claire Rushbrook, Susan Ineson have just lost their mom to cancer. Rose is stable and adjusts, while Iris falls apart, leaving her boyfriend, moving in and sleeping around. A film about coming alive by failing to pieces. Fri-Sun, Nov 6-8 at 8 p.m.

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#2, 9028 Jasper Ave.
Ph. 429-2232



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\$\$	\$10-20 per
\$\$\$	\$20-30 per
\$\$\$\$	30 per & up
* Price per person, before tax & tip	

ALTERNATIVE

Badass Jack's (8621-109 St., 4204-137 Ave., 4211-106 St.) Edmonton's first and original Californian wraps. A fresh and healthy alternative, featuring fresh baked bread, carved off the roast subs, and homemade side dishes. (open 'til 12 am on weekends) \$

Ber-zerk (8128 - 103 St., 431-9864) Bigger scoops & low prices - A Big Hit! 36 flavours (ice cream, frozen yogurts, sorbets & sherbets). We serve milk shakes, floats, home-made waffle cones, 'squishies' (aka slurpees), etc. \$

Le Brasserie (10332 Whyte Ave., 434-6597) Now providing the freshest burgers, tantalizing chicken burgers, and homemade pizza, pickers of beer, and Italian pastries. Come in and check out our friendly atmosphere with friendly staff. \$

Cafe Mosaics (10844 Whyte Ave., 433-9702) A wide variety of home-made, healthy meals, featuring many selections for vegetarians. Live music on Wednesdays. \$

Route 99 Diner (8820-99 St., 432-0968) 50's diner with an abundance of memorabilia, a jukebox playing 50's music and a great variety of food. \$-\$\$

BAKERIES

Ms. Samosa (9630 - 142 St., 451-5687) A creative East Indian snack shop known for their samosas. The bakery specializes in chevro, ghania, samosas, nan and rotelle. Indian sweet maker.

Skopek's Bake Shop (10115 - 104 St., 425-9706) High on taste, high on life. Come ganache your teeth. Open 8 am - 5 pm Mon.-Fri.

BISTROS

Bistro Praha (10168 - 100 A St., 424-4218) The first European Cafe since 1977 and still the only one. \$\$

Cafe Select (10016 - 106 St., 423-0419) Offering lunch, dinner and late night dining in a relaxed atmosphere

for over 14 years. Open to 2 am seven nights a week.

Cafe De Ville (10137 - 124 St., 488-9188) Located in Old Glenora, we offer a diverse and eclectic menu in a warm and inviting atmosphere. Fresh food & a new wine/cocktail list. Beautiful patio. \$\$

C'est Bon Bistro (10505 Whyte Ave., 439-8609). Great food, cozy atmosphere in the old post 5 building. Light lunches, salads, vegetarian fare, specialty coffees, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name".

Lola's Restaurant & Martini Bar (8230 - 103 St., 436-4793) Sensual dining experience. Lunch, brunch, dinner, dare to have it all. \$\$

Manor Cafe (10109 - 125 St., 482-7577) Remarkable location, flavour and service. Great prices on dishes from around the world. \$\$

Matess Urban Bistro (8223 - 104 St., 431-0179) The first European bistro since 1996 and still the only one. Radeagat on tap. \$\$

Sweetwater Cafe (12427 - 102 Ave., 488-1959) In the heart of Old Glenora, delicious, health conscious dishes made fresh. Experience the ultimate brunch Saturday & Sunday, or drop by in the evening for wine & one of our specialty pastas. \$\$

BREW PUBS

Brewsters (11620-104 Ave., 482-4677) Extensive menu selection. 14 different types of beer brewed on site. brewery tours available. \$\$

CAFES

Aroma Borealis (Coopers & Lybrand Building, 211, 10130 - 103 St., 944-9693) Designer sandwiches, latte, cappuccino, great coffee, & fabulous desserts by Skopek's Bake Shop. \$

Bennys Bagels Cafe on Whyte (10460 - 82 Ave., 414-0007) Come for breakfast, lunch, or for a latte or cappuccino after a night out. We have catering and a deli available. Check out our patio for the hot summer days. \$

Breadstick Cafe (10159 - Whyte Ave., 448-5998) Open 24 hours. Licensed. Catering. \$

Cafe La Gare (8104-103 St., 433-5138) Smoke-Free. Licensed and offers a winning medley of culinary delights including vegetarian fare, hearty salads, grilled sandwiches, and fresh baked goods. (10308A-81 Ave., 439-2969) Smoking. Just two doors down, with a style of its own! \$

C'est Bon Bistro (10505 Whyte Ave., 439-609) Great food, cozy atmosphere in the Old Post Office Building. Light lunches, salads, vegetarian fare, specialty coffee, delicious desserts, muffins and other baked goods, all homemade. "It's all in the name". \$

The Commissary (11750 - Jasper Ave., 488-9019) A large selection of fresh sandwiches, salads, soups, casseroles and desserts, to stay or to go. Coffee, catering and weekend brunch. Fast, friendly service in a casual atmosphere. \$

Java World (10331 - Whyte Ave., 432-7560) A comfortable, relaxing atmosphere, with excellent desserts, wraps, Rocky Mountain Sandwich, fantastic vegetarian sandwiches, providing a full menu with a large unique and traditional coffee menu. Try our Chai Tea (a tea of discovery). Catering is available. Live music Thursdays. Free parking at the Commercial Hotel. \$

Jazzberries Too Cafe (10116-124 St., 488-1553) A great "alternative" with friendly staff, good home style cooking in a relaxed environment. Smokers always welcome. \$

Juliano's Restaurant & Cappuccino Bar (11121 - 156 St., 451-1117) Wonder food and prices mama would love! Fast lunches served Trattoria style with a more relaxed dinner atmosphere. A great place to meet friends! \$\$

Katmandu Coffee Cafe (201, 10 McKenney Ave., St. Albert, 419-3550) A European coffee bar atmosphere in St. Albert. The friendly neighbourhood ambience creates a pleasant, inviting environment that encourages conversation. Similar to the early coffee houses of Europe, updated to reflect the contemporary life-style of today's coffee and jazz connoisseur. Gourmet coffee, specialty coffee (both hot & cold) Espresso & light lunch food items. \$

Makapakafe (13042 - 50 St., 413-4165) No place like it in N.E. Edmonton. A huge variety of special coffee, nachos, sandwiches, wraps. Providing a spacious environment for an evening out. Great desserts too. \$

Misty on Whyte (104588 - 82 Ave., 433-3512) Specialty & European coffee, breakfast buns & bagels, home-made soups, sandwiches, bagel melts, lasagna & more! \$3.95 lunch special everyday. Smoking & non-smoking areas.

Muddy Waters Cappuccino Bar (8211 - 111 St., 433-4390) Great eats & drinks in a comfortable atmosphere. Daily liquor and food specials. Catering. \$

Remedy (8631 - 109 St., 433-3096) Fresh food, cheap beer, warm and funky atmosphere with two pool tables. Lots of free parking beside The Movie Studio. Sun-Thru 8-1 pm; Fri-Sat 9-2 pm.

Sugar Bowl (10922 - 88 Ave., 433-8369) The esoteric & eclectic cafe Full espresso bar, fresh baking daily. Daily hot specials. Live entertainment.

Sunterra Market (Commerce Place, 201, 10150 Jasper Ave.) Muffins and pastries freshly made at our on-site bakery. Fresh meat counter, produce deli, fresh bread, ready to heat entrees. Coffee bar with specialty coffee, cappuccino, latte. Eat in or take home. Corporate or private

catering available. \$

CAJUN

Cajun House (7 St. Anne St., St. Albert, 460-8772) Worth the drive to sample some of the best Jambalaya and Gumbo in the province. \$\$

Da-De-O (10548 - 82 Ave., 433-0930) Funky-style restaurant in an old-style diner on Whyte Ave. \$\$

Louisiana Purchase (10320 - 111 St., 420-6779) Higher-end style of cooking from the Bayou & great atmosphere. \$\$

CANADIAN

Applebee's (13006 - 50 St., 475-6100 & 10338 - 109 St., 421-1600) Their diverse, 60 item menu is revised twice a year and is tailored to local tastes. Appeals to all ages. \$\$

Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

Billiards Club (2 fl. 10505 - 82 Ave., 432-0335) Rack 'em up and chow down, with heaps of burgers & mugs of ale. \$

Bones (10220 - 103 St., 421 - 4747) Known as the place for ribs - on the Boardwalk. \$\$

David's (8407 Argyll Rd., 468 - 1167) Specializing in Alberta beef dishes on the south of the town. \$\$

The Garage Burger Bar and Grill (10242 - 106 St., 423 - 5014) The best home made burgers with daily lunch specials at student - friendly prices. \$

The Grinder (10957 - 124 St., 453 - 1709) For a casual fine dining experience we've been one of Edmonton's favourite restaurants for over 17 years. \$\$\$

High Level Diner (10912 - 88 Ave., 433-0993) Wholesome and health conscious - Known for their tasty hummus and veggie burgers. \$\$

Howlin' Wolf's (10331 - 82 Ave.) Featuring fantastic wraps and sandwiches, and daily lunch specials. Free parking in the Commercial Hotel's lot after 8 pm When the lights go down, come howl at the Wolf!!! \$

Insomnia Pub (5552 - Calgary Trail South, 414 - 1743) A new, cool place for the new, cool generation. Great food, great atmosphere, awesome prices. \$

Iron Horse Eatery & Watering Hole (8101 - 103 St., 438 - 1907.) Canadian cuisine with influences from around the world. Largest patio on Whyte Ave. Perfect for afternoon or late night gatherings.

John's Cafe on 124 Street (10337-124 St., 482-1271) Featuring a wide selection for breakfast, lunch, and dinner. Watch for fantastic daily specials. \$

Keegan's (8709 - 109 St., 439 - 8934) At any hour, the last word in Huevos Rancheros. \$

Larry's Cafe (6, 10015 - 82 Ave., 414 - 6040) Best breakfasts and lunches on the south side. Cheap prices! \$

Mayfield Grill (Mayfield Inn, 109 Ave., Mayfield Rd., 930-4062) West End's finest grilled meats and seafoods. Open kitchen. Comfortable atmosphere. Extensive selection of rare wines.

Nellie's Tea Shoppe (12606 - 118 Ave., 452 - 9429) Edmonton's best keep secret on the north side. Featuring all home - made meals. Specializing in traditional English high tea and gourmet evening meals. \$\$

The Raven (10338 - 81 Ave., 431 - 1193) An eclectic selection of "wood fired food" featuring Old

Quick Bites

TIME FOR A LITTLE NIP ON FRIDAY AFTERNOONS! Then head over to Sunterra Cellars (on the second floor of Commerce Place adjacent to the food court) for a complimentary taste of their booze of the week. November 6 features 1996 Tinnhorn Creek Kerner Ice Wine, 1996 Tinnhorn Creek Cabernet Franc and 1997 Tinnhorn Creek Pinot Gris. November 13 features Ramos Pinto Quinta da Uruga Port, and November 20 offers a 1998 Deboeuf Beaujolais Nouveau. Tastings are free from 3 to 6 pm.

JUST ANOTHER TEQUILA SUNSET. If only. But yes, you can get warm and fuzzy right here in Edmonton when the Muttart Conservatory presents "Tequila Sunset" on Friday, November 13 from 7:30 to 11:30 p.m. It's a South-western theme party in celebration of the Muttart's new display, "Santa Fe Sunset." Famous flavours of Mexico will be supplied by Gourmet Goodies and, of course, a healthy supply of sneaky Mexican beverages will be on hand. Tickets in advance are just \$10.00. Call 496-8735 for information.

SIXTEEN YEARS OLD AND STILL GOING STRONG IS ORLANDO'S LOUNGE where owner Halim is king of shish kabobs in northwest Edmonton. If you're a lover of this delectable stick (beef, lamb, or chicken), then Orlando's is a must. People swear that the lure of these shish kabobs is irresistible—once you've tried, you're hooked, you're a regular, you're trapped in Orlando's land of secret herbs and spices at 15163 - 121 Street. Open late.

Information for Quick Bites is welcome. Just fax us at 426-2889 or e-mail us at quickbites@vue.ab.ca.

Strathcona's best steaks and oven roasted chicken. Don't forget to try our new baked oysters. See you soon. \$

Rosie's Bar and Grill (10604 - 101 St., 432 - 3499) Nothing fancy, but sensible home cooking without the frills. \$

Secrets Bar & Grill (10249-107 St., 990-1818) Homemade food in a cozy atmosphere. Daily lunch and dinner specials, and brunch on the weekends. \$ Barb & Ernie's (9906 - 72 Ave., 433-3242) One of the best mom & pop operations in the city. \$\$

The Sidetrack Cafe (10333 - 112 St., 453 - 1326) Whether you like succulent steak, decadent eggs Benedict in the morning or late night chicken wings, The Sidetrack Cafe's kitchen will do it for you. \$-\$\$

The Tea House (52404 Range Rd. 221, Ardrossan, AB, 922-2279, 922-6963.) Country fresh foods for lunch, dinners or breakfast. antiques, local arts and crafts and unique gifts to browse around. Mystery dinners held monthly. Breakfast & lunch \$; dinner \$-\$\$

Timothy's (10250-102 Ave., 3rd Floor Eaton's, 493-7456) Great hot meal selection daily. Fast food items, salad bar, made to order. Pastas, bakery items & much more. Plus a frequent diner program. \$

Turtle Creek Cafe (8404-109 St., 433-4202) Continental-style bistro with good variety of dishes & pizza, stir-fries, pasta and more. \$\$

Unheardof Restaurant (9602-82 Ave., 432-0480) Over 17 years of operating, a fine dining establishment in a newly renovated building.

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* Price per person, before tax & tip

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Von's Steak and Fish House (10309-81 Ave., 439-0041) Alberta beef at its best and great seafood, too. \$\$\$

Zac's Place Cafe and Pub (Fort. 9855-76 Ave., 439-1901) Featuring their famous ultimate burger and all-day breakfasts. \$

CHINESE

Genghis Grill (10080 Jasper Ave., 424-6197) "A Mongolian food experience." \$.

Man's Cafe (12520-118 Ave., 452-3672) A super stop for a variety of tasty treats. Make sure to try the Oriental Stir-fry. \$\$

EAST INDIAN

Jewel of Kashmir (7219-104 St., 438-4646) Discover a place that's out of this world. Designed to capture the excitement & glamour of India. For an extraordinary experience, there's only one place. Indian cuisine at its best.

New Asian Village (10143 Saskatchewan Dr., 433-3804) Cooking at its best from the subcontinent with a great panoramic river valley view. \$

Spicy House (9777-102 A Ave., Canada Place (Food Court), 425-0193 or 475-0496) Veg & non-veg curries prepared with choice herbs, the secret to the intoxicating flavour of Indian cuisine. Samosas, koftas, pakodas, banyans, tandooris. Catering for all occasions. \$

EUROPEAN

Continental Treat (10560-82 Ave., 433-7432) Enjoy excellent European

cuisine in an elegant yet comfortable atmosphere. \$\$

Madisons Grill (Union Bank Inn, 10053 Jasper Ave., 423-3600) Unique historical building. Up-scale regional cuisine with a European influence. Full catering and banquets. Mon-Sat 8am-11pm, Sun 8am-2 pm. \$\$\$

GREEK

Koutouki Taverna (10704-124 St., next to Roxy Theatre, 452-5383) The most authentic Greek food in Edmonton, prepared by the original Yianni himself. See you there!

Sytaki Greek Island Restaurant (16313-111 Ave., 484-2473) Visit the Greek Islands in Edmonton. \$\$

Yiannis Taverna Restaurant (10444-82 Ave., 433-6768) Authentic Greek food, belly dancing, and the friendly staff create a fun and boisterous atmosphere that will entertain young and old. \$\$

ITALIAN

Bruno's Italian Restaurant (9914-89 Ave., 433-8161) Quiet, family-style dining and one of Edmonton's best kept secrets. \$\$

Chianti (10501-82 Ave., 439-8729) Boticelli paintings serve as a nice backdrop in establishment offering the best pasta selections in town. \$

Fiore Cantina Italiana (8715-109 St., 439-8466) Good, affordable, restaurant off campus. \$

Frank's Place - Pacific Fish (10020-101 A Ave., 422-0282) Situated 1/2 a block from Churchill Square and Summer Festival Fun!! An extensive Italian and seafood menu, friendly efficient service, and generous portions ensure a return visit. \$-\$\$\$

Giovanni's Restaurant (10130-107 St., 426-2021) Delicious cuisine for a song - featuring Giovanni himself when he breaks into a heart-stopping aria. \$\$

Il Portico (10012-107 St., 424-0707) Trendy downtown restaurant with fresh imaginative dishes. \$\$\$

La Casa Ticino (8327-112 St., 432-7275) Located in a great old house just north of College Plaza, offers fine dishes. \$\$\$

Rigolotto's Cafe (10044-101A Ave., 429-0701) Italian/continental spot

on Rice Howard Way - lunch, dinner or late snacks. \$\$

Shecky's (7623 Argyll Rd., 426-8983 & 10310-103 St., 424-8657) Real food, real fast. Terrific Italian Dishes. Soups/salads/sandwiches made from scratch. Call a head for reservations. ||

Sorrentino's (10844-95 St., 425-0960) In the heart of Little Italy, serves delicious authentic Italian fare. \$\$

Sorrentino's Whyte Avenue (10612-82 Ave., Varscona Hotel, 474-9860) Authentic Italian cooking. Tantalizing appetizers, pizzas, calzones, pasta, sandwiches and entrees. \$\$

The Old Spaghetti Factory (10220-103 St., 422-6088) Heaping plates of spaghetti served with their patented thick, tasty sauce. \$\$

Tony Roma's (11730 Jasper Ave., 488-1971) Great barbecue chicken and ribs with lots of food on your plate. \$\$

Zenari's on 1st (10117 -101 St., 425-6151) Humble Artsy hang-out with appetizing combinations of soup, sandwiches and pasta. \$

JAPANESE

Furasato (10012-82 Ave., 439-1335) Cozy Restaurant featuring a choice selection of meals from the Land of the Rising Sun. \$\$

Mikado (10350-109 St., 425-8096) The oldest Japanese restaurant in Edmonton for a good reason. \$

Osaka (10511-82 Ave., 944-1388) Good affordable sushi and other authentic specialties on Whyte Ave.

booze of the week

1996 Tinho Creek Cabernet Franc (\$17.50). One of my top picks at the October 28 Canada à la Carte VQA Wine Show. Deep plum in colour; it has an intense aroma of oak and dark fruits. The wine is rich, with peppery, blackcurrant flavours. Acidity is crisp but balanced. Although it offers pleasurable drinking now, it will improve with two or three more years of bottle age. Grab a few "extras" for the cellar. —Edmund Fong



Kyoto Edmonton's Japanese gem

By DAVID DICENZO

MY FIRST EXPOSURE to Japanese culture actually came through books I read—or more accurately, books I was supposed to read. Back in the university days, I took a course called HIST 38B3—The History of Modern Japan, and the traditions of the culture have been permanently etched in my brain.

Japanese culture is based on method, discipline, respect and so on. It's no surprise whatsoever that these strong principles are carried over to the preparation of their unique cuisine. I can remember the trepidation I felt the first time some sushi was put in front of me, but thankfully, there was also a large bottle of sake to help put me in a more experimental mood.

In retrospect, I have no clue why I was so anxious that first time (are we still talking about food?) because Japanese food is right up their on my list of favourites. And Edmonton has a true gem of a restaurant that many people don't seem to know about. Considering what you get for the money you pay, there is not one establishment I've ever set foot in that offers better value than Kyoto Japanese Cuisine.

Okay, enough rambling—let's get to the food. Our order was simple in theory, yet the finished product that came to our table was stunningly complex. For beverages, my companion and I ordered some green tea and a medium bottle of sake. The warmth of the rice wine gushes through your system and numbs you quicker than a few shotguns at a kegger. Mmmmm... sake!

I said the order was simple—you can't get much more bare-bones than one item between two people, but what an item it was. When you ask

for Kyoto's Love Boat, be prepared for a sashimi and sushi feast. Miso soup is included with the "boat," and although a soya bean and tofu broth obviously has a limited ceiling of flavour, the kitchen at Kyoto does it as well as can be done—a nice sampler before the good stuff arrives.

Sushi, exciting and new...

The items on the Love Boat are true delicacies. It has about 12 pieces of various sushi and a large assortment of sashimi (raw fish sans rice) as well. Take your little side dish, pour in some soya sauce, mix in the wasabi (horseradish paste), dip your sushi (still talking food here) and enjoy. The "boat" is beautifully presented, and the visual display is surpassed only by the delicious flavour and succulent texture of the fish. Perhaps the best of all the choices is the salmon—another favourite of mine is the smoked mackerel sashimi, which worked out fine because my companion didn't seem to like that one. More for me! After every few bites, munch on some ginger to cleanse the palate and cool yourself down in the event of wasabi overload.

The food at Kyoto is enough to warrant a visit, but what make it a place you will likely return to time and time again are the courteous service and the quaint atmosphere. Chances are the sushi chef (whom I heard was Chinese) will give you a wave or come out to see how everybody's food is. I love that, even though the answer is most obvious.

Here's the hilarious part: the green tea is a buck or so and the medium sake was \$6.95 (I believe), and the Love Boat! A mere \$33! Your total, before tip is about \$33—that's insane for the quality of this food. See ya there.

tries. Also serving sandwiches, quickies an specialty coffee. \$

MEXICAN

Julio's Barrio (10450-82 Ave., 431-0774) Hearty dishes in a trendy neighbourhood, perfect for your next fiesta. \$

Lone Star Cafe (11811 Jasper Ave., 488-4330) Canada's only authentic Texas Restaurant. \$\$

PASTRY SHOP

Alain Patisserie (9925-82 Ave., 988-9312) Quality french breads and pas-

PIZZA

Funky Pickle (10441-82 Ave., 433-3865) Neatly tucked away on Whyte, offers tasty slices every time. Best Pizza Edmonton Journal, 1996, 97; Edmonton Journal 4-star rating. Take advantage of their free delivery. \$\$

MODERN BISTRO FARE
SWANK SURROUNDINGS
 Dinner 7 Days a Week • Lunch Monday - Saturday



Manor Café



10109-125 St.
482-7577

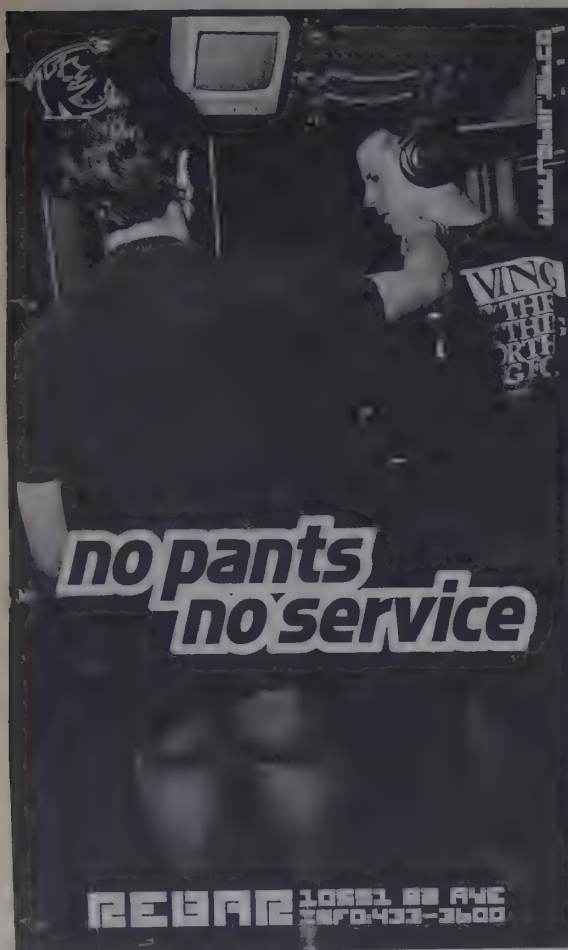
FREE CUSTOMER PARKING



'Tis the Season
 To Be Jolly...

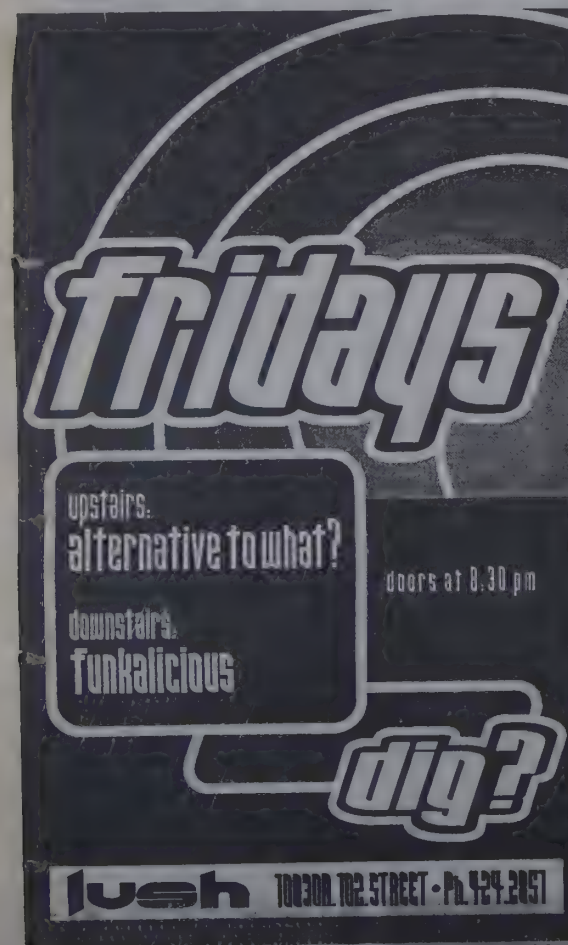
It's never too early to book your LoneStar party.
 Call us for more information.

11811 Jasper Avenue Tel (403) 488-4330



**no pants
no service**

REBAR 10551 82 Ave
433-3600



fridays

upstairs.
alternative to what?

downstairs.
funkalicious

doors at 8:30 pm

dig?

lush 10030R 102 STREET • Ph. 424-2051

alternative

AREA 51 11725b Jasper Ave., 413-0147.
•live rock music every FRI & SAT.

BUDDYS DANCE PUB 10112-124 St., 488-6636. •Every WED karaoke. •Every SAT aft. Pool Tournaments. •Every TUES Buddys Dance Pub.

H2O LIQUID BAR 10044-82 Ave., 433-5794. •Every FRI-SAT: Maximum R & B real R & B/Rock & Roll/Garage and related from the 50s to almost recent.

LUSH 10030A-102 St., 424-2851. •Every TUE: Hot-New Indie & Alt Rock with DJ Pepper. •Every WED: Bronx Night-Retrobution with DJ Hurricane. •Every THU: Mad Cow-British Music with DJ Jesse. •Every FRI: In the Velvet Underground, Funkalicious. •Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. •Every THU: Gothic Industrial. •Every FRI Club Classics. •Every SAT Elevate. •Every SUN: Pyjama party.

MICKEY FINN'S 2nd Fl., 10511A-82 Ave., 439-9852. •Everyday 'til 8 pm: Happy Hour. So What art You Waitin for? •Every SUN: Open Stage Hosted by Everett LaRo.

MOTHER'S MUSIC 10251-109 St., 425-1400. MON 9 (7:30): DRUM SHOW & CLINIC - TONY VERDEROSA.

NEW CITY LIKWID LOUNGE 10161-112 St., 413-4578. •Every SUN: Concept, Edmonton DJ's. •Every WED: Smirnoff Swing Cabaret. •Every THU: Bad Hair Day. THU 5: The Molestics. FRI 6: Precident, DJ Slacks. SAT 7: Roach Motel, The Molestics.

PAPERBOYS—FISH & CHIPS EGGROLLS & ART 9965 Whyte Ave., 431-0865. •Every WED: Jazz.

THE POWER PLANT U of A Campus, Sub info/ticket centre. SAT 14: The Punters.

REBAR 10551-82 Ave., 433-3600. •Every SUN: DJ Big Dada, alternative. •Every MON: DJ Mikee, requests. •Every TUE: DJ Chuck, rock & DJ Ryan Coke punk, rock, ska. •Every WED: DJ Big Dada, alternative. •Every THU: Level 1: Davey James & Code Red, hardtimes/techno/house; Level 2: Flashback DJ Mikee, goodtimes/classics. •Every FRI: Level 1: DJ Mikee, techno/rock/alternative; Level 2: Davey James & Code Red with guests, house/techno. •Every SAT: Level 1: DJ Mikee, techno/rock/alternative etc; Level 2: DJ Davey James, the After Party. SAT 7 (2nd level): The Bomboras, Like Hell, The Brewtals. SUN 8: (Downstairs) CSR-FM Benefit Bingo. TUE 10: Jump, Jive & Wail. SAT 14: Art Bergman, Closed Caption Radio.

REV 10030-102 St., 423-7820. FRI 6: Jar., the Hummers. SAT 7: Chris Liberator. TUE 13: Duotang, Kung Fu Grip, 4-Star Movie. SAT 14: Fight for your Right - 80's retro party.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. •Every MON: DJ Big Daddy. •Every TUE: DJ Bryan the Big

Mac. •Every WED: DJ Latin Lover. •Every THU: DJ Dark Daddy. •Every FRI: Down-DJ Weena Love. •Every FRI: Up-DJ Alvaro. •Every SAT: Down-DJ James. •Every SAT: Up-DJ Code Red. •Every SUN: DJ Who the @? is Alice.

ROSE BOWL DOWNTOWN 10111-117 St., 482-2589. •Every SUN: Jam.

SHAW CONFERENCE CENTRE 451-8000. SAT 14: Big Sugar, Gov't Mule.

SUBLIME 10147-104 St., Bsm., 905-8024. •Every FRI: DJ Raws. •Every SAT: Locks Garant.

blues & roots

THE ARDEN 5 St. Anne St., St. Albert, 459-1542, 451-8000. THU 5: Connie Kaldor. SAT 14: Cherish the Ladies.

BLACK DOG 10425-82 Ave., 439-1082. •Every SAT (3-6 pm): Hair of the Dog.

BLUES ON WHYTE 10329-82 Ave., 439-5058. •Every SAT aft: Blues Jam. THU 5-SAT 7: Incognito! SUN 8: The Swingin' Ya Band. MON 9-SAT 14: Auntie Kate. SUN 15: The Stone Merchants.

THE BLUZ CAFE 111, 390 St. Albert Rd., Mission Hills Plaza, St. Albert. •Every MON-THU: Open Stage. •Every SAT & SUN afternoon Blues & Jazz Bands.

CAPPUCCINO AFFAIR 8 Sioux Rd., Sherwood Park. •Open stage every THU (7:30-11 pm), for musicians, comics and poets, hosted by Ron Taylor.

CHATEAU BEIRUT 12323 Stony Plain Rd., 482-5442. •Every SAT: Live Middle Eastern Music.

CITY MEDIA CLUB 6005-103 St., 433-5183. •Every FRI: Dart Night. FRI 6: Jennifer Berezan. SAT 11: Acoustic Music Nigh starring: Ryan Anderson, Becky Johnson, Scott Cook, a band called, PeterTUE 10: Harwill - CD Release party. FRI 13: Singer/songwriter night. SAT 14: Scona Brae & Wajjio.

CLUB MACARENA 10816-95 St., 425-5338. •Every SUN: Jammin' & Madness (Open Jam).

CORKS 10407-82 Ave., 433-1969. •Every SUN: Acoustic Open Stage with Jose Oiseau.

CRISTAL LOUNGE 103366 Jasper Ave., 426-7521. •Every WED: DJ Spilk Milk & Guests.

EDMONTON QUEEN Rafter's Landing, 9734-98 Ave., 424-2628. •THU-SAT: Dockside Entertainment Until Dec. 30 buffet and dancing to Darrell Barr & the Rafter's. Until Dec. 30. •SUN-THU Dinner Cruise, New Orleans Style Band: •FRI & SAT Dinner Cruise, New Orleans Style Band: •FRI & SAT Midnite Cruise: Classic Rock 'N Roll, R & B, Contemporary: SUN Brunch Cruise:

FATBOYZ 6104-104 St., 437-3633. FRI 6-SAT 7: Marv Machura and the Pembina River Band.

FESTIVAL PLACE 100 Festival Way, Sherwood Park, 449-FEST(3378). SUN 15 (7:30 pm): The Celtic Connection.

FOX & HOUNDS NIGHTCLUB 10125-109 St., 423-2913. •Every SAT: MUSICITY/ALLSTAR Show "Original Music Discovery TV Project". •Every WED: Alternative Night with DJ Wic and DJ Fern. FRI 6: Rock Party & TV Showcase with local bands. FRI 6: Latin Caribbean Party, wiath DJ Spice & K-Rich. SAT 7: Yaser's Tongue & Ramparts. FRI 13: Classic rock Fridays, live original bands and DJ Music. SAT 14: Judgemental & Radio City Riot Squad.

FULL MOON FOLK CLUB Riverdale Hall, 9231-100 Ave., 438-6410. SAT 7: 2 Jims & a Sheela.

GREAT CANADIAN BAGEL 8623-112 St., 434-0460. •Every SUN: Acoustic Open Stage, host - Paul Levens (7:30-11:00).

HORIZON STAGE 1001 Calahoo Rd., 962-8995. FRI 13: Laura Smith.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. •Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). •Every SAT: jazz & alternative: The Method (9pm-1am).

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. •Every MON SAT: Live Blues/Country During Happy Hour. •Every SUN(aft): Blues/Country Jam Session.

KOSMOS 4906-49 Ave., Leduc, 986-3122. TUE 10: Marv Machura and The Pembina River Band.

LA HABANA 10238-104 St., 424-5939. •Every WED: Latin Dance Lessons. •Every THU: Dance Party. •Every FRI & SAT: Los Caminantes.

LITTLE FLOWER SCHOOL Behind Telus Field, 421-7577. •Every THU (8 pm) Open Stage - hosted by ARandy Smallman.


MISTY ON WHYTE 104588-82 Ave., 433-3512. •Every MON: Open Stage Hosted by Terry.

MUTTART CONSERVATORY Show Pyramid, 496-8735. FRI 13 (7:30-11:30 pm): Miguel Neri and his Compadres.

THE NORTHERN LIGHTS FOLK CLUB Queen Alexandra Community Hall, 10425 University Ave., 438-2736. SAT 14: First concert: Tom Wilson, Brian Champagne.

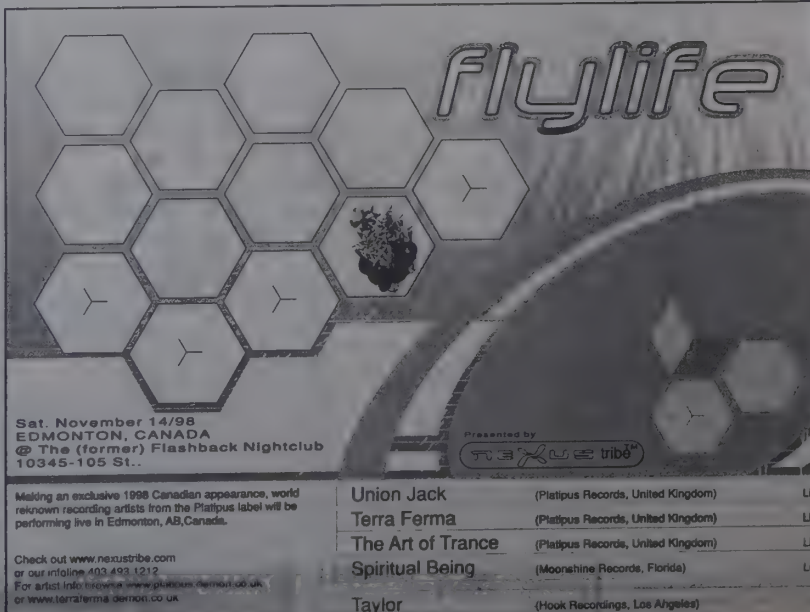
O'BYRNE'S IRISH PUB 10616-82 Ave., 414-6766. THU 5: Finlandia presents Mardi Gras Thursdays with Fat Tuesday.

OLIVER'S BAR AND GRILL 11806 Jasper Ave., 414-0566. •Every THU (10 pm): open stage hosted by Tamara Leigh.

POLISH VETERANS HALL 9203-144 Ave., 498-0836. **ADVANCE TIX**  **Discounted prices in effect until Nov. 12.** <http://plaza.vware.com/accordion>. SAT 14-SUN 15: Polka Fest '98.

PYRIMID CLUB BILLIARDS BAR & GRILL 6550-28 Ave., 944-9137. FRI 6-SAT 7: Derek Sigurdson.

SIDETRACK CAFE 10333-112 St., 421-1326. THU 5: Twang. FRI 6: Red's Rebels. SAT 7: The Mike McDonald Band, The Alien Rebels. MON 9: Kieran Kane, Mike McDonald. TUE 10: Rocket Ratched. The Fat city 8. WED 11: The Rault Brothers. THU 12-FRI 13: Robbie Laws. SAT 14: The Bodkinds, The Chris Smith Band.



Flylife

Sat. November 14/98
EDMONTON, CANADA
@ The (former) Flashback Nightclub
10345-105 St..

Making an exclusive 1998 Canadian appearance, world renowned recording artists from the Platinum label will be performing live in Edmonton, AB, Canada.

Check out www.nexttribe.com or our hotline 403.493.1212
For artist info: www.platinum.com or www.terrafirma.com

Union Jack	(Platipus Records, United Kingdom)	Live
Terra Firma	(Platipus Records, United Kingdom)	Live
The Art of Trance	(Platipus Records, United Kingdom)	Live
Spiritual Being	(Moonshine Records, Florida)	Live
Taylor	(Hook Recordings, Los Angeles)	DJ

REACH CENTRE (formerly Edmonton Museum), 451-8000. SAT 7: Dave Matthews band.

STANOS 8161-99 St., 437-3438. *Every Fri: Open stage, jam session hosted by Thomas Frederick.

STON'S PUB 9016-132 Ave., 457-4883. SAT 7: Mr. Lucky.

classical

ALBERTA COLLEGE Muttart Hall, 10050 Macdonald Dr., 438-3179. TUE 10-SAT 11: Fall Music Festival.

CHOPOLITAN MUSIC SOCIETY Jubilee Auditorium, 432-9333. SUN 8 (7:30 pm): Let's We Forget...A Musical Tribute.

EDMONTON CENTRE OF THE ROYAL CANADIAN COLLEGE OF ORGANISTS First Baptist Church, 1031-109 St., 420-1757. SUN 15 (3 pm): Pipe Organ Concert featuring Belinda Chang.

EDMONTON SYMPHONY ORCHESTRA Winspear Centre, 428-1414. SAT 7 (2 pm): Roald Dahl's Little Red Riding Hood-Saturdays for Kids. SUN 8 (2 pm): Judy Kang-Violin-Symphony on Sunday. THU 12 (8 pm): Songs of Faith: A Hebrew Celebration. FRI 13-SAT 14 (6 pm): Classic Rhythm & Blues, The Nomads with the ESO.

ERIZON STAGE 1001 Calahoo Rd., 962-5995. MON 9: Bellows & Brass.

MAG'S UNIVERSITY COLLEGE Performance Hall, 9125-50 St., 465-3500. FRI 13: Colleen Athapana-piano.

EDUCALG UNITED CHURCH Banquet Hall, 10086 Macdonald Drive, 468-4864. Wednesdays at Noon-free music concerts. WED 11: Remembrance Day: No Performance. WED 18: Alma Coefman and Kerl Zwickler (flute and harp).

EDWARD EATON SINGERS Winspear Centre, 428-1414. SAT 7 (8 pm): Belshazzar's Feast, an oratorio by William Walton.

UNITY LUTHERAN CHURCH 10014-81 Ave., 479-6261. THU 12-SAT 14: Ordo Virtutum - The Soul's Journey.

ROBARTZ ENSEMBLE FOR MEDIEVAL MUSIC Trinity Lutheran Church, 10014-Ave., 479-6261. Ordo Virtutum or The Soul's Journey by Hildegard of Bingen (1098-1179). A staged enactment of one of Hildegard's visions, the struggle between the Virtues and the Devil. Nov. 12-14, 8 pm.

club nights

001 NIGHTS 10018-105 St., 448-1001. *Every FRI-SAT: R&B, Hip Hop, Retro with DJ Tech.

BACK ROOM VODKA BAR 10324-82 Ave., upstairs. *Every THU: DJ Dragon. *Every MON: Live Music. SUN 8: Lester Kutza, Andy Graffiti.

BUDY'S DANCE PUB 10116-124 St. *Every THU: DJ J. Albaro.

CLUB 2000 10812 Kingsway Ave., 479-1966. Top 40, dance, techno. *Every THU: Ladies Night. *Every THU: Game Night.

CLUB Leduc, 5705-50 St., 986-4018. *Every MON, WED-SAT: DJ Stretch.

COCKTAIL CLUB 2940 Calgary Trail South, 490-1188. *Every SUN: Sunday Night Live! *Every WED: Fashion Auction previews. Live R & B.

CLUBS 10507-82 Ave., 437-7489. *Every WED: Martini 101.

CLUB CLUB/RESTAURANT SPORTS BAR 10108-149 St., 414-6896. *Every WED: DJ Mad Max. *Every WED: Karaoke.

CLUB LOUNGE Mayfield Inn, 16615-59 Ave., 484-0821. *Every THU-SAT: Dan Daniels plays sounds from the 60s, 70s.

CLUBHOUSE 13103 Fort Rd., 472-9898. *Every WED: Chris Knight from Power 90. *Every THU: Ladies Night.

CLUBHURON 4926-98 Ave., 440-2233. *Every THU Night Battle of the bands. *FRI 6-SAT 7: The Joint Chiefs.

CLUB HORSE EATERY & WATERING HOLE 101-103 St., 438-1907. *Every SUN: Live music, full menu until close.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every FRI-SAT: Singles Night.

KNIGHT PUB 9221-34 Ave., 433-599. *Every THU: Thursday Nite Raw with The Party Hogs showcasing Edmonton's New Bands.

NEW 10030A-102 St., 424-2851. *Every THU: Hot-New Indie & Alt Rock with DJ



What's in a Name? The Dave Matthews Band might not have as catchy a name as, say, the Butthole Surfers (just to pick an example out of the air), but that hasn't stopped them from achieving a huge level of popularity. Dave & Co. play the newly christened Skyreach Centre on Saturday, November 7—for more info on this phenom quintet, turn to Music Notes on page 15.

Pepper. *Every WED: Bronx Night-Retro with DJ Hurricane. *Every THU: Mad Cow-British Music with DJ Jesse. *Every FRI: In the Velvet Underground Funkalicious. *Every SAT: Groovy Train.

THE MARQ 10018-105 St., 415-5084. *Every THU: Gothic Industrial. *Every FRI Club Classics. *Every SAT Elevate. *Every SUN: Pyjama party.

ORLANDO'S LOUNGE 15163-121 St., 457-1195. Daily happy hour/food specials from 12-7 pm (4-7 pm Sun.) *Every WED & SUN: Karaoke nights. Don't miss the unbeatable specials on THU nights including FREE pool!

RED'S WEM, 481-6420. *Every SAT: Red's Rebels. *Every FRI: Money-Mania Dance Party, hosts Kenny-K & Jungle Jay. *Every TUE: Toonies Tuesday. THU 5: SIRENS: Blues at Red's: Lionel Rault Band, Billy Joe Green Band, Bobby Cameron Band, Mark Sterling.

THE ROOST Private Member's Club, 10345-104 St., 426-3150. *Every MON: DJ Big Daddy. *Every TUE: DJ Bryan the Big Mac. *Every WED: DJ Latin Lover. *Every THU: DJ Dark Daddy. *Every FRI: Down-DJ Weena Love. *Every FRI: Up-DJ

Alvaro. *Every SAT: Down-DJ James. *Every SAT: Up-DJ Code Red. *Every SUN: DJ Who the @? is Alice.

SPORTSMAN'S CLUB 5706-75 St., 413-8333. *Every Night: Dancing with DJ G.

TIMEER'S NIGHTCLUB 12345-118 Ave., 454-5396. Every SUN, open stage *4-9 pm. Club dance following, Jason and teh Guru, DJ Bobby Bree. *Every FRI & SAT: DJ Bobby Bree.

THE VAULT 10089 Jasper Ave., 423-1062. *Every THU: Swing night plus swing lessons. FRI open at 4 pm.

THE VIPER ROOM 10148 - 105 St., 420-0695. Doors open 9:00 PM; free cover before 10:00 PM. *Every THU: Urban Night. *Every FRI: Viper Night welcomes UoA and College Students. *Every SAT Ladies Night. SAT 14: Urban Musicfest - all ages show with rap groups Won 18 Crew, War Party, Straight Lace, Dangerous Goods.

country

COOK COUNTY SALOON 8010-103 St. TUE 10: Fred Eaglesmith & The Mike Plume Band.

DRAKE HOTEL 3945-118 Ave., 479-3929. *Every FRI-SAT: Second Chance Band. *Every SUN aft: Second Chance

Band.

JESS LEE'S ON JASPER Mayfair, 10815 Jasper Ave., 414-6211. *Every MON-SAT: Live Blues/Country During Happy Hour. *Every SUN aft: Blues/Country Jam Session.

NASHVILLE'S ELECTRIC ROADHOUSE Phase II WEM, 483-3289. *Every THU: Ladies Nights.

ONE EYED JACKS PUB & GRUB 13042-50 St. *Every FRI-SAT live music.

PONCHO'S PUB 9006-132 Ave., 473-7131. *Every FRI live music/DJ dance. *Every SAT Karaoke/DJ with Brenda.

WILD WEST 12912-50 St., 476-3388. *Every WED & THU Free dancing lessons. *Every SAT aft: Jam 4:30-7 pm. THU 5-SAT 7: Curtis Grambo, WED 11-SAT 14: Brett Barrow.

jazz

BACKROOM VODKA BAR 10324 Whyte Ave., 436-4418. Every MON: The Valium Lovers. Every TUE: Wide Awake and Dreaming. Every THU: DJ Dragon.

BLACK DOG 10425-82 Ave., 439-1082. *Every SUN: Root Down-Live Acid Jazz.

DEVIL'S 10507-82 Ave., 437-7489. *Every MON: Kiss & Tell-Live Jazz Trio. *Every TUE: Fina Estampa. *Every THU: acid jazz.

DON JOHNSTON'S Under the Boardwalk, 10220-103 St., 414-0261. *Every MON: Big band night, featuring the 9-piece Ubiquitous Orchestra.

FARGOS 10307-82 Ave., 433-4526. *Every WED: Live Jazz.

INSOMNIA PUB 5552 Calgary Tr. S., 414-1743. *Every FRI: jazz & blues: Wide Awake & Dreaming (9pm-1am). *Every SAT: jazz & alternative: The Method (9pm-1am).

LA RONDE Crowne Plaza, 10111 Bellamy Hill, 428-6611. *Top 40, dine and dance. *Every THU (7:30-11 pm): John Fisher (vocal, flute, piano). *Every FRI & SAT (8-11:30 pm) John Fisher (keys, vocal) & Christine BECC (vocals).

THE LONDON BRIDGE PUB & EATERY 7704-104 St., Calgary Trail South, 413-1748. THU 12-SAT 14: AJ.

PRADERA RESTAURANT Westin Hotel. *Jazz Brunch every SUN (10 am-2 pm).

URBAN LOUNGE 8111-105 St., 439-3388. *Every WED Jam & Open Stage, all styles & musicians welcome. *Every THU: Thursday Night Fever. *Every FRI: Serious live music. *Every SAT: Live Music. (9 pm). *Every SAT (aft 3:30-6:30): The Urban Allstars Jazz & Blues Trio. SUN 8: First Annual Small Press Fair: Las Vegas Crypt Keepers, Fatman's Belly, Soft, Innate, and others.

YARDBIRD SUITE 10203-86 Ave., 432-0428. THU 5: Momentum Experimental Performance Series: Music for Plants. FRI 6-SAT 7: Wayne Horvitz and Robin Holcomb.

ZEMART'S ON 1ST 10117-101 St., 425-6151. FRI 6: Rob Thompson. FRI 13: Diane Donovan.

piano bars

LION'S HEAD PUB Coast Terrace Inn, 4440 Calgary Trail South, 437-6010. THU 5-SAT 7: Allan Barrett. MON 9-SAT 21: Mark McGarrigle.

SHERLOCK HOLMES WEM Bourbon St., 444-1752. THU 5-SAT 7: Tony Dizon. TUE 10-SAT 14: Tim Becker.

SHERLOCK HOLMES DOWNTOWN Rice Howard Way, 426-7784. THU 5-SAT 7: Tim Becker. TUE 10-SAT 14: Gerry Malcolm.

SHERLOCK HOLMES Capilano Mall, 1136, 5004-98 Ave., 463-7788. FRI 6: Mark Magarile.

SHERLOCK HOLMES ON WHYTE 10341-82 Ave., 431-9676. *Every THU: Celtic nights. FRI 6-SAT 7: Duff Robison. TUE 10-WED 11: Duff Robison. THU 12: Celtic Night. FRI 13-SAT 14: Duff Robison.

pop & rock

BIG DADDY'S 4635 Calgary Trail S. *Every FRI: Jazz-FRI featuring Dawn Chubut.

BILLY BUDD'S 9839 63 Ave. 438-1148. *Every TUE: live entertainment. MON. WED-SAT: live entertainment.

GASOLINE ALLEY 10993-124 St., 482-5382. Every TUE: Retro Night-DJ every THU: Wet T-Shirt Contest. Every SUN: The Big Cheese

GREENWOOD INN LOUNGE 4485 Calgary Trail N. 431-1100. FRI 6-SAT 11: Live Music. *Acoustic Jamming on FRI.

KING'S HORSE PUB 4211-106 St., 462-4627. *Every MON: bar/restaurant industry appreciation night. FRI 6-SAT 7: Cal Kelleff. FRI 13-SAT 14: Rick Tough.

KEEGAN'S PUB 3458-99 St., 435-4065. *Every MON Karaoke.

MARIO'S 4990-92 Ave., 466-8652. *Every THU-SAT: Rare Occasion.

POWER ROCK 8103-127 Ave., 472-7762. FRI 13-SAT 14: 2nd Sun.

ROAD HOUSE 15540 Stony Plain Rd., 483-1100. *THU: Pool Tournament. *Every FRI: Karaoke (5-9 pm). *Every THU-SAT: Live music.

SHAW CONVENTRE CENTRE 421-9797.

THUNDERDOME 9920 Argyle Rd., 433-1000. *Every THU: Ladies Night. *Every TUE: Bogle Nites: The Best of 60s, 70s & 80s Retro.

WILD HORSE SALOON 16625 Stony Plain Rd., 484-7751. *Every SUN & MON: karaoke. THU-SAT: live entertainment.

WINDSOR BAR & GRILL 11712-82 Ave., 433-7800. Every TUE: Canadian Music Night. Every SAT: live music.

ZAC'S PLACE 9855-76 Ave., 439-1901. *Every TUE & FRI: Open Jam.

WEEKLY CALENDAR

SUNDAY CONCEPT

DJ Split Milk & Guests

MONDAY

SUPER CHEAP DRINKS

Hi-Ball & Domestic Beer Specials!

Wrestling on the Big Screen • No Cover

TUESDAY

SUPER CHEAP DRINKS

Hi-Ball & Domestic Beer Specials!

• No Cover! •

WEDNESDAY

Smirnoff

Swing Cabaret

THURSDAY

Bad Hair Night

with DJ Cornflake • \$2.00 Off Jugs

FRI-SAT

Party! Party!

T H I S W E E K

THURS. NOV. 5:

THE

MOLESTICS

PLAYING THREE
MAGNIFICENT SETS!

FRI. NOV. 6:

PRECEDENT

DJ SLACKS

DJ PLAYBWOY

DJ CELCIUS

SAT. NOV. 7:

THE RETURN OF THE

MOLESTICS

WITH GUESTS

ROACH MOTEL

FROM TORONTO!

UPCOMING EVENTS AT NEW CITY LIKWID LOUNGE

NEW CITY

LIKWID LOUNGE

10161 - 112 St.

413-4578 for info

2 Blocks South of the

18+ only - I.D. Will Be

THURS. NOV. 12:

RAY CONDO

& THE RICOCHETS

FRI. NOV. 13:

CJSR VARIETY NIGHT

SAT. OCT. 14:

ROACH MOTEL

& THE MOLESTICS

art galleries

shows openings • events • happenings

ART BEAT GALLERY & FRAME Pelland Place, 8 Mission Ave., St. Albert, 459-3679. www.artbeat.ab.ca. **WILLOW AND OTHER WILD THINGS:** Rae Hunter, David Belke and Murray Allen—off loom weaving pieces, willow and rock pieces with water-colours. **SIMONE PLOUPL:** 1st anniversary celebration, oil paintings by Simone Ploplou. Opening reception: SAT, Nov. 7, 7-10 pm. Until Nov. 14.

BUGERA KMET 12310 Jasper Ave. **NEW VISIONS:** Abstract paintings by Seka Owen. Nov. 7-19.

CENTRE D'ARTS VISUELS DE L'ALBERTA 20, 8527 rue Marie-Anne-Gaboury (91 St.), 461-3427. **FAMILY AFFAIR:** Artwork by Gaston Charest, Doris Charest, Remi Genest, Mark Genest, Pierre Choquette, and Renee G. Poulin. Until Nov. 23. Opening reception, Nov. 13, 7-8:30 pm.

DOUGLAS UDELL GALLERY 10332-124 St., 488-4445. **ROBERT SCOTT—NEW WORKS:** New abstract paintings on canvas and paper. Thickly painted images, this Edmonton artist delves into the emotive qualities of his medium. Until Nov. 7. **ANTONIO MURADO:** New works by an artist who uses a variety of techniques to create his unique paintings. Nov. 14-28.

EDMONTON ART GALLERY 2 Sir Winston Churchill Sq., 422-6223. **THE POOL FOUNDATION GIFT:** Permanent Collection Exhibition. **JACK SHADBOLT:** The Edmonton Airport Mural Project: Over 30 recently discovered preliminary paintings, drawings and photographs for the Edmonton mural. Until Nov. 8. **DIRTY SWEET:** The 25th Anniversary of the 52 Society of Artists, part of the celebratory events associated with the anniversary taking a new look at Latitude's founding principles. Multi-media installation produced collaboratively by: Cindy Baker, Marna Bunell, Eleanor Lazare, Holly Newman and Maria Anna Parolin. Until Nov. 8. **PETER HIDE:** In Context: A survey exhibition of sculptor Peter Hides work over the past 30 years. Curated by Bruce Grenville. Until Nov. 8. **THE KITCHEN I:** Tommie Galie: Installation entitled Nine Below Zero, site-specific work using the space to explore the tension between architecture and sculpture. Until Nov. 8. **BRUSH WITH...** North American traditions of large scale abstract paintings which assert the character of the brush stroke being the integral part of the painting. Until Aug. 31. **Contemporary Art Issues Reading Group:** Every second THU, 7 pm. **Envisioned Spaces:** Lectures on Contemporary Architecture: SUN 8 (2-4 pm): George Baird. **Architectural Charette:** Envisioned Spaces Will bring together teams of local and regional architects, designers and artists, to envision the ideal museum. Nov. 13-15.

FRONT GALLERY 12312 Jasper Avenue, 488-2952. **GOING TO SEED:** Garden paintings by Edmonton artist Sylvia Blashko. Nov. 7-31. Opening reception: SAT, Nov. 7, 1:30-3:30 pm.

GREY NUNS COMMUNITY HOSPITAL AND HEALTH CENTRE 34 Ave. 66 St., 930-5611, ext. 6475. **LEVEL: COLLECTIVE CREATURES:** Until Dec. 15. **NEW WORKS ON SILK:** Marlene Co-Bishop. Until Dec. 1. **Rm. 0652. SURVIVING THE AFTER EFFECTS OF SEXUAL ABUSE:** A series of mixed media art works by Roberta G. Sharp documenting her struggle for survival. Nov. 8-30.

LATITUDE 53 10137-104 St., 423-5553. **MATERIAL - PROCEDURE - PRODUCT - SCULPTURE/INSTALLATION/PERFORMANCE:** Sculptural installation by Ante Juric (Toronto) based upon his experiences as an artist working in war-torn Sarajevo. Nov. 11-Dec. 5.

MANIFESTO 10043-102 St., 423-7801. **THE EDMONTON JOURNEY—Have we got weed for you?** A drawing installation by Glenys Switzer and Kris van Kyt. Opening reception SAT, Nov. 7, 8 pm. Until Nov. 28. **TO HELL AND BACK:** Paintings by Edmund Haakonson. Opening reception SAT, Nov. 7, 7 pm. Until Nov. 28.

PROFILES GALLERY 110 Grandin Park, 22 Sir Winston Churchill Ave., St. Albert, 460-4310. **FLYING COLOURS: DESIGN ON THE WING:** Photographs by Robert Chelminck. **XUHOANG MAO WITH ROBERT SINCLAIR:** Two visual and calming images featuring traditional Chinese watercolours by artist Xuhoang Mao and Edmonton artist Robert Sinclair who will cover a large area of the gallery space into an oriental sand garden. Until Nov. 28. Artist demo: Xuhong Mao will demonstrate her techniques. SAT, Nov. 7, 1-3 pm.

SNAP PRINT GALLERY 10137-104, back of Latitude 53, 423-1492. **C.W. CARSON: NINETY NINE:** Mixed media installation. Nov. 12-Dec. 5.

WEST END 12308 Jasper Ave., 488-4892. **ALAN BATEMAN:** One of Canada's finest artists. Until Nov. 14. **DAVID BLACKWOOD, R.C.A.:** Paintings and etchings. Nov. 7-21.

art galleries

ALBERTA CRAFT COUNCIL GALLERY 10106-124 St., 488-6611. 488-5900. **FIBRE & MIXED MEDIA: UNRAVELLED:** Traditional and pop culture are combined, creating contemporary adaptations for the 90's by over 20 artists. Until Nov. 7.

THE ARTISTS MARKETPLACE Westmount shopping Centre, 111 Ave., Great Rd., 908-0320. Local artists on site daily. Now featuring: Functional and decorative pottery by Theresa Tailleur.

BEARCLAW GALLERY 10403-124 Street, 482-1204. **THREE SPIRITS:** Group exhibition featuring Jane Ash Poitras, and introducing artists Linus Woods and Joshua Poitras-Buehler. Until Nov. 5.

ELECTRUM DESIGN STUDIO & GALLERY 12419 Stony Plain Road, 482-1402. **TOTALLY BEAR**

RUGS: Lynn Malin & Elizabeth Beauchamp. Until Nov. 28.

FAB GALLERY U of A, 1-1 Fine Arts Bldg, 112 St., 89 Ave., 492-2081. **LAMINATE:** Prints by Maria Anna Parolin. ION: Prints by James Long. Until Nov. 8.

THE FRINGE GALLERY BSMT. 10516 Whyte Ave., 432-0240. **BEACH:** Paintings by John Maywood. Until Nov. 30.

GALLERY DE JONGE 27022A Hwy 16, Spruce Grove, 962-9505. Group exhibition, gallery artists.

GIORDANO GALLERY 208 Empire Bldg, 10080 Jasper Ave., 429-5066. **FALL SHOW '98:** With recent works by David Bolduc, Barbara Ballache, Sylvie Bouchard, Adele Duck, Mima Paladino and New gallery artist, Marjory Joyce. Open 12-5 pm, Wed and Sat or by appointment. Until Nov. 14.

HARCOURT HOUSE GALLERY 3rd floor, 10215-112 St., 426-4180. **THE FRONT ROOM:** **BLACK DOGS, URBAN COYOTES:** Works by Coyotes—like-minded artists who collaborate to produce exhibitions—came together again to present this exhibit, Black Dogs. Until Nov. 28.

IML GALLERY 10822 Whyte Ave., 433-6834. Watercolours by Carol Hama Chang. Until Nov. 13.

KAMENA GALLERY I 5718-104 St., 944-9497. **THE MYTH OF MALE POWER:** Opening reception, Nov. 14, 7-midnight.

KAMENA GALLERY II 9939-170 St., 413-8362. Watercolour by Willie Wong.

LE SOLEIL 10360-82 Ave., 438-4848. **ALBERTA LANDSCAPES:** An exhibition of works by Ian Sheldon. Until Nov. 30.

MAZZUCA II 8207-104 St., 414-0432. **HOT GLASS:** Blow glass from Flux Glassworks studio artists: Todd Gunnar Billmark, Lisa Cerny, Brian Hall. **SHIFTING:** Contemporary sculptor Denis Bouffard, new pieces and works from his private collection. Until Nov. 26.

MC MULLEN GALLERY U of A Hospital, 8440-112 St., 492-4211. **LEGACY: The Work of Twelve Major Alberta Artists in the University of Alberta Hospital Permanent Collection:** Includes works by Derek Besant, Illingworth Ker, Bill Laing, Francine Gravel, Janet Mitchell, Richard Yates, John Snow, Harry Savage, Doug Haynes, Helen Mackie Grant Leide and Manmohan. Until Jan. 4.

MISERICORDIA HEALTH CENTRE 16940-87 Ave., 484-8811, ext. 6475. **Dayward Corridor: ART LITE:** Until Dec. 14. **Northwest Corridor: BREAKING IN? BREAKING OUT:** Works by Mary Sullivan Holdgrafer and Stella Kaufman.

MULTICULTURAL HERITAGE CENTRE 5411-51 St., Stony Plain, 963-2777. **Generations Gallery:** Dorothy Clarke-textiles; Robert S. Pohl-photographs. Until Nov. 23. **Gallery Restaurant:** Lee Anne Pellerin-photography. Until Nov. 17.

ORIGINAL ART GALLERY 5 Grandin Plaza, 22 Sir Winston Churchill Ave., St. Albert. **GIFT SHOW:** Runs thru Nov.

PLANET INC CYBER CAFE 201, 10442-82 Ave., 433-9730. <http://www.compuart.ab.ca/bozena>. Art Exhibition, works by Michael V. Tkaczky.

ROWLES AND COMPANY LTD. Coopers & Lybrand Tower, Mezz. Level, 10130-103 St., 426-4055. Watercolours by Natasha Manelis & Sigrid Behrens, acrylic & gel by Steve Mitts, new works in acrylics by Elaine Tweedy, Angela Grootelaar, and David Seghers. Artworks in glass by 25 Canadian artists, including Brian Kelk's fish in a bag, soapstone carvings, and scrimshaw on oil by Len Masse. Metal sculpture by Shane Repka. Oxford Tower, 10235-101 St. Artists by Arlene Wasylchuk. **Westin Hotel, The Pradera, 10135-100 St. Pastel paintings by Audrey Pfannmuller. The Hotel McDonald, The Harvest Room:** Acrylic & gel on canvas by Steve Mitts.

SCOTT GALLERY 10411-124 St., 488-3619. **SMALL WORKS:** Intimate abstract works—suffused with light, colour and vitality—on canvas by Douglas Haynes. Until Nov. 17.

STATLER STUDIOS 14914-128 Ave., 451-0362. Portraiture, commercial and fine



Gez Ward, you were awful hard on the Beaver last night!

No, the Beaver clan don't make an appearance in Pleasantville, but their brand of '90s butt-cheek clemching is certainly the world this film depicts. That is of course, until '90s youngsters David (Tobey Maguire) and Jennifer (Reese Witherspoon... grrrr!) somehow make their way to the fictional town. While life is pretty much black and white there (literally), the arrival of the two newcomers and their bizarre ways suddenly adds a splash of colour (again, literally) to Pleasantville. At one time, the townspeople had father/daughter dances and almost everyone had no clue where babies came from—but the injection of modern thought puts a wrench in that; now people dig rock 'n' roll and moms utilize their digits "south of the border." Oh my! It's a yood flick that covers life's grey areas—and just about every other colour.

art photographs. 10 am-6 pm.

STRATHCONA PLACE ART GALLERY 10831 University Ave., 433-5807. Featuring a combined showing by Nancy Constable & Shirlee Adams. Until Nov. 5. Art works by Karen Jane Ferrari. Florals, landscapes and life drawing in watercolours. Nov. 9-30. Opening reception, WED, Nov. 18, 6:30 pm, main lounge.

THE STUDIO GALLERY 143 Grandin Park Plaza, 22 Sir Winston Churchill Ave., 460-5990. A co-operative work-place shared by eight St. Albert artists. Display of current works by 9 St. Albert artists: Pat Wagnesseld, Helen Smith, Louise Crawford, Alandra Allanbright, Dorothy Forbes, Carol Yake, Mona Anderson-Apps, Susanne Loutas.

ST. ALBERT PAINTERS' GUILD St. Albert Place lobby, 5 St. Anne St., St. Albert. Painter's Tea Party, an all member show.

VANDERLEELIE 10344-14 St., 452-0286. Showcase for young talent: a duo exhibition featuring **PORTRAITS:** a series of 14 floral paintings in oil by Toronto artist, Daniel Hughes. **TORSOS:** stone sculpture based on classical forms by local artist Evelyn Brande-Frank. Until Nov. 17.

VICTORIA Victoria School, 10210-108 Ave. **TIGER ART:** Watercolour and ink paintings of tigers by Chinese artist, Professor Xinyu Zheng. Until Nov. 7.

ART GALLERY & PORTFOLIOS ON-LINE KRISTEN ZUK <http://plaza.v-wave.com/gilan/art/kristen.htm> Featuring sculptures by artist Kirsten Zuk.

SURREAL & FANTASY OIL PAINTINGS ON-LINE COSMIC HORIZONS <http://www.geocities.com/SoHo/Gallery/6298>.

craft shows

CAMEO CRAFT SHOW & SALE Shaw Conference Centre. Until SUN, Nov. 8: Some of Canada's best artisans from nine provinces, a large selection of gifts...

EDMONTON WEAVERS' GUILD 10440-108 Ave., 425-9280. SAT 7 (10 am-4 pm): Annual Sale & Show of handwoven and handspun items, demonstrations of weaving and spinning, show of special handmade textiles.

INDIGO 12214 Jasper Ave., 452-2208. **PHILIPPINE PAPER EXTRAVAGANZA:** Thru Nov.

JUNIOR LEAGUE OF EDMONTON Northern Alberta Jubilee Auditorium. Christmas Craft Fair, donations of clothing for families in need appreciated. SUN, Nov. 15.

UCWLC ARTS AND CRAFTS MUSEUM 10825-97 St., St. Joseph's Cathedral. Focus on the Ukrainian Settlement in Western Canada. Ukrainian Catholic women's League of Canada.

WOODBEND COMMUNITY Woodbend Rd., 9 Ave. SW, Winterburn Rd (215 St.), 444-5704. Christmas arts and crafts sale and festival in support of Child Find Alberta. Nov. 14-15, 11 am-6 pm.

dance

BRIAN WEBB DANCE COMPANY John L. Haar Theatre, 10045-155 St., Jasper Place Campus, GMCC, FRI 6-SAT 7 (8 pm): Project Desire: the mountains and the plains.

VESELKA UKRAINIAN DANCE ASSOCIATION Arden Theatre, 478-9255. SUN 8 (2 pm): Our Rainbow Returns, Veselka Ukrainian Dancers and The Art of Dance from St. Albert.

displays/museums

ALBERTA AVIATION MUSEUM 11410 Kingsway Ave., 453-1078. Aircraft on display and under restoration. Civil and military aviation history.

ALBERTA RAILWAY MUSEUM 24215-34 St., 472-6229. Housed in the railway station built at St. Albert in 1909.

ALLEY KAT BREWING COMPANY 9929-60 Ave., 436-8922. Visit Edmonton's smallest micro brewery, see how Alley Kats' award winning craft beers are brewed, taste Alley Kats' all natural beer. THU-FRI, 2-4 pm or call for a guided tour.

BRUCE PEEL SPECIAL COLLECTIONS LIBRARY U of A, Rutherford South, 492-5998. **THE BOOK OF NATURE: THE 18TH CENTURY & THE MATERIAL WORLD:** Exhibition of rare 18th-c. books from the first encyclopedias to books on insects, gardening, architecture and literature. Catalogue available. **ALSO—ADVERSARIA: 16TH-C. BOOKS AND THE TRACES OF THEIR READERS:** Exhibition showing books with owners' signatures, comments in margins, corrections, additions. Catalogue available. Until Dec. 24.

CANADA'S AVIATION HALL OF FAME Reynolds Alberta Museum, Hwy 13, 361-1351. A tribute to the people who pioneered and advanced aviation in Canada. Open year-round.

C & E RAILWAY MUSEUM 10447-86 Ave., 433-9739. Come and visit a part of Edmonton's past! The C & E Railroad Museum is a replica of the old train station built at the turn of the old century. Inside are many interesting photographs and artifacts from Edmonton and Canada's days of the locomotive.

DEVONIAN BOTANIC MUSEUM 5 km North on Hwy 60, 987-3054. Authentic Japanese Garden, nature trail, 80 acres of connected gardens.

EDMONTON NUMISMATIC SOCIETY Delta Edmonton South Hotel (formerly Convention Inn), 4404 Calgary Trail, 433-7288.

EDMONTON SPACE & SCIENCE CENTRE 451-3344. IMAX Theatre, Margaret

High Lights

Thursday November 5

CONNIE KALDOR—IN CONCERT The Arden, 5 St. Anne St., St. Albert, 459-1542. Singer/songwriter Connie Kaldor will perform her blues/folk songs. Time: 7:30 pm. Tix: \$18.50 (adults); \$15.50 (students/seniors).

Friday November 6

JENNIFER BEREZAN—IN CONCERT The City Media Club, 6005-103 St., 433-5183. Singer/songwriter Jennifer Berezan will sing her folk/rock/country style songs. Time: 7 pm (doors); 8 pm (show). Tix: \$12 (members/advance); \$12 (non-members/door).

LOUD N' QUEER CABARET 3rd Space, 11516-103 St., 477-5955. The fifth celebration of gay and lesbian culture—theatre, music, dance, performance, visual art, & more! Presented by Workshop Wed Theatre and Guys In Disguise. It's loud, it's wacky and definitely queer! Time: 8 pm. Tix: \$12 (advance); \$15 (door).

Saturday November 7

MASQUERADE BALL & AUCTION Delta Centre Suite Hotel, 447-2643. A fundraiser for the Alberta Foundation for Diabetes Research. Live it up—New Orleans style—an evening of jazz music, Cajun dinner and a live and silent auction. Masks are provided. Time: Tix \$125.00.

PROJECT DESIRE: THE MOUNTAINS AND THE PLAINS John L. Haar Theatre, 10045-1055 St., Jasper Place Campus, GMCC, 497-4416. An in tense amalgamation of video with live performance presented by The Brian Webb Dance Company. Time: 8 pm.

Sunday November 8

FIRST ANNUAL SMALL PRESS FAIR Urban Lounge, 8111-105 St., 435-6207. ESPA makes its public debut by hosting its first fair. There will be nine local bands, Las Vegas Crypt Keepers, Fatman's Belly, Soft Innate and others. There will be a display of local artworks, including zines, contemporary comic art, photography and more. Time: 3pm-1 am. Tix: \$8 (door).

Monday November 9

BELLOWS AND BRASS—PRAIRIE DEBUT Horizon Stage, 1001 Calahod Rd., 962-8995. A trio, accordion trumpet and trombone emphasize audience participation while they demonstrate their versatility and showmanship with flair and humour. Time: 7:30 pm. Tix: \$15 (adults); \$12 (seniors/students).

Tuesday November 10

FRED EAGLESMITH & THE MIKE PLUME BAND Cook County Saloon, 8010-103 St., 454-6932. These guys are considered as being on the "outlaw fringe" of Canadian country music, wearing black leather jackets rather than Stetson hats they start their NO Hats "Alpha Honky-Tonk Tour". Time: 7 PM (doors); 9 pm (show).

HARWILL—CD RELEASE PARTY City Media Club, The City Media Club, 6005-103 St., 433-5183. Join the band in their celebration of their debut CD "Spinner of Tales". Time: 8:30 pm (doors); 9:30 pm (acoustic performance); electric show (10:30 pm). Tix: \$5 (members); \$7 (non-members).

IS DRINKING A PROBLEM?

A.A. CAN HELP!

424-5900

Zeldler Star Theatre: Exhibit Galleries, live science demonstrations. • **A Carnival of Conundrums.** ARITHMETICS: PERFECTLY PERPLEXING PUZZLES. The greatest math show on Earth! Until Jan. 3. • **Nightwatch:** Practical Stargazing from a pro. Nov. 5 & 6.

JOHN WALTER MUSEUM Kinsmen Park, 1901 House, Walderdale Hill, 496-2966. **TIMBER TO TOWNSHIPS:** John Walter and the lumber industry at the turn of the century.

LEGISLATIVE ASSEMBLY INTERPRETIVE CENTRE N. Legislature Grounds, pdwy, 427-7362. Visit Alberta's premiere architectural attraction.

THE LOYAL EDMONTON REGIMENT MUSEUM FOUNDATION Prince of Wales Armouries, 10440-108 Ave., 421-9943. Two galleries dedicated to the history of Edmonton's own Infantry regiment. Pictures, documents and artifacts depicting all aspects of recruiting, training and overseas service. Open TUE-FRI.

CEKAY AVENUE SCHOOL 10425-99 Ave., 427-1970. Archives and Museum located along the river valley on the Heritage Trail. Stroll in the Victorian-era Park.

MUSE HERITAGE MUSEUM St. Albert Place, 5 St. Anne St., St. Albert, 459-5288. **RED SERGE:** The Man Who wore the Uniform Was Trusted: An exhibit to celebrate the RCMP 125th Anniversary. This exhibit tells the history of the RCMP, the traditions and training which are a part of becoming a mountie, and the history of the uniform. Featuring artifacts, also including a display from the local detachment showing how our police officers work with the community. Until Nov. 15. • **MURDER IN A MINOR KEY EXHIBITION:** Presented by Musée Heritage Museum and Science Alberta Foundation. A musical mystery of murder, people of all ages are invited to take a stab at solving this murder mystery. Play homicide detective, medical examiner, and forensic expert as you examine the evidence. Until Nov. 15. • **The Little White School.** Mission Hill, 459-4404, 459-1528.

MUTARI CONSERVATORY 9626-96A St., 496-8755, 496-8735. **SANTA FE SUNSET:** Fabulous shades of a summer sunset in a southwestern style theme setting. Enjoy the brilliant colours of Kalachand, Zygocactus, chrysanthemums and poinsettias. Until Nov. 22.

PROVINCIAL MUSEUM OF ALBERTA 12845-102 Ave., 453-9131. • **Every SAT & SUN:** Science Circle. For young families. Weekends, 1-4 p.m. • **Every SAT:** Aboriginal videos. SAT 7: Daughters of the Country; Mistress Madeleine. • **Every SUN:** Gallery Spotlight: an in-depth look at some of the features of your favourite galleries. • **SYNCRUDE CANADA. A ORIGINAL. REAL PLES GALLERY:** Spans 11,000 years and 500 generations, people of the past and present, recordings, film, lights, artifacts and more. • **Every 1st SUN of a month:** Aboriginal Performers. • **Every 3rd SUN of a month:** Aboriginal artists. • **BIG ROOM: NEW ARRIVALS:** Permanent live invertebrate display. • **Arrivals from Malaysia.** • **EGGS: A VIRTUAL EXHIBIT:** A guide to the bird eggs of Alberta and around the world. Images, text, quizzes and egg humour tell you everything you ever could want to know about birds and eggs. Created by 11 young Canadians working in museums. www.pma.edmonton.ab.ca. Collection of Teddy Bears for Toytown. Nov. 7-8 (10 am-4 p.m.).

RYNOLDS ALBERTA MUSEUM Wetaskiwin, Highway 13, 1-800-661-4726. Bicycles, cars, farm equipment... reflections of Alberta's transportation history. Open daily.

UTHERFORD HOUSE 11153 Saskatchewan Dr., 427-3995, 427-2697. Costumed interpreters recreate daily household activities.

NEW CONVENTION CENTRE Pedway Level, 8797 Jasper Ave., 424-3300. Canadian Country Music Hall of Honour: Who's who in the Canadian country music scene.

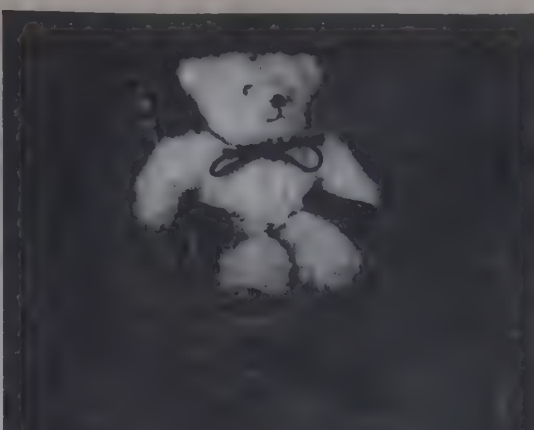
THE TELEPHONE HISTORICAL CENTRE 10437-83 Ave., 433-1010. Set in the original Old Strathcona Telephone Exchange Building (1912).

THE UKRAINIAN CULTURAL HERITAGE VILLAGE 25 min. E. of Edmonton on Hwy 16, 662-3640. Open until Thanksgiving Day.

ALLEY ZOO 13315 Buena Vista Rd., 496-6911. Combining the fun of nursery rhymes with the beauty of animals. 9:30AM-6PM

ALBERTA COMMUNITY HALL 9231-100 Ave., 469-1448. SUN 8 (5:30-7:30 pm): Annual cook-off & compassionate fashion show.

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave., 428 St. 428-9775. MON 9 (8 pm): The House that



Attention Christmas shoppers! Scratchin' the melon trying to figure out what to get your family and friends? Then head on down to the One of a Kind (Cameo Craft Show & Sale at the Shaw Conference Centre. (Whoah—pardon the ad speak.) Nearly 200 of Canada's best and brightest artisans will converge on the city, displaying the fruit of their hard work. A truly astounding selection of merchandise is available. From clothes to pottery to food and more. After cruising through the facility, you can even wind down with a glass of vino at the on-site Wine Bistro. Ah, bella! The One of a Kind (Cameo Craft Show & Sale continues to November 8. admission is \$4.50 for adults and \$1 for youth/seniors—rugsats under 12 get in free. Yee recommends the funky reversible tixs—everybody has one, just kidding.

Roared.

GARNEAU 8712-109 St., 433-2212. FRI 6-12 THU 12: Last Night. FRI, Nov 6-THU Nov. 19.

JASPER PLACE LIBRARY 9010-156 Street, 496-1810. THU 5 (2pm): Films for the retired and semi-retired.

METRO CINEMA Zeldler HALL, Citadel Theatre, 9828-101A Ave., 425-9212. FRI 6-SUN 8: Under the Skin.

PRINCESS 10337 Whyte Ave., 462-1871. Happiness. FRI, Nov 6-THU Nov. 19.

lectures/meetings

BOYS & GIRLS CLUBS Six Locations, 483-5599. weekly: Parent Talking-to Your Children

CAPILANO LIBRARY Capilano Mall, 98 Avenue & 50 St., 496-1802. THU 5 (7-8 pm): Personal Directives Workshop.

CHILDREN'S FILM & INFORMATION NIGHT 9924-106 St., Rm. 203, 425-7993. THU 5 (7:30 pm): Midwives, Lullabies & Mother Earth-guest midwife: Noreen Walker.

THE COMMUNITY SHAMANIC DRUMMING AND HEALING CIRCLE 475-1826, 951-2324. Every FRI, 7 pm., everyone interested in learning Shamanic Journeying are welcome.

THE EDMONTON PRECISION SKATING CLUB Coast Terrace Inn, 475-4213. SAT 7: 20th Anniversary Reunion for all current, past skaters, parents, coaches, friends and

supporters.
GAY MEN & RELATIONSHIPS 910-3050. Every MON evening: Relationships with family, friends & foes: Group for gay men, gay/lesbian facilitators.

GRANT MACWANEY COMMUNITY COLLEGE Jasper Place Campus, 10045-156 St., 497-4303, 497-5000. • **Big Band Recruiting Members.** • **Children's dance classes.** • **Shall We Dance?** • **Educational Travel Tours:** New York City & London, England.

IMAGES ALBERTA CAMERA CLUB John Janzen Nature Centre, 469-9776. Interested in Photography? Meetings every 2nd and 4th THU each month, 8-10 pm.

LESSARD LIBRARY 6104-172 Street, 496-1871. MON 9: Edmonton FreeNet hands on training.

U OF A Faculty of Extension, 492-3116. Federal Income Security Benefits Information Sessions, Nov. 10.

literary

ASCENDANT BOOKS 10310-124 St., 452-5372. SUN 8 (1-4 pm): Cosmic Cafe: Colour Healing Workshop, Joan Williams.

AUDREYS BOOKS 10702 Jasper Ave., 423-3487. THU 5 (7:30 pm): Keith Haddock, celebrate the publication of *Giant Earthmothers: An Illustrated History*. FRI 6 (7:30 pm): Stevie Cameron reading. *Blue Trust: The Author, The Lawyer, His Wife, and Her Money*. THU 12 (7:30 pm): Aritha van Herk, reading from *Restlessness*. SUN

TIX ON THE SQUARE - COMMUNITY ARTS INFORMATION CENTRE OFFERING ALL TICKETMASTER SERVICES, ARTS INFORMATION AND RUSH (HALF PRICE) TICKETS AS AVAILABLE IN THE HEART OF THE NEW ARTS DISTRICT IN CHANCERY HALL, MAIN FLOOR. INFO: 420-1757/988-3873

HOT LINE RUSH...

Rush tickets are discounted 50% and are available on the day of the performance only.

- **Yours Anne**, Stage Polaris, Oct. 22-Nov. 8 at the Kaasa Theatre. Rush and advance TIX.
- **SPEAK**, Shadow Theatre, at the Varscona until Nov. 8. Rush and advance TIX.
- **How I Learned to Drive** at the Citadel, Oct. 31-Nov. 22. Rush TIX for some performances.

ADVANCE TIX...

- **SIRENS** (Support to Individuals at Risk in Everyone's Neighbourhood Society): Blues at Reds, Nov. 5, 8 pm at REDS.
- **Nightingales**, Leave it to Jane Theatre. Nov. 6-1. At the John L. Haar Theatre, GMCC.
- **Third Annual PolkaFest**, Nov. 14-15. Friday Night Festival starts at 7 pm. Saturday Night Dance starts at 8 pm, at the Polish Veteran's Hall, 9203-144 St. Early bird Sat dance TIX and weekend passes available. Discounted prices in effect until Nov. 12.
- **Sundays at 3 Pipe Organ Concerts** present, Belinda Chiang, Nov. 15, 3 pm, First Baptist Church, 10031-109 St.

TIX On the Square also sells tickets for all TicketMaster events. Open daily except Sundays. Hours: MON 9:30-2 p.m.; Tue-Fri 9:30 a.m.-6:00 p.m.; Sat 9:30 a.m.-3 p.m.

15 (2 pm): Reading, non-fiction by Nora Abercrombie, Candace Jane Dorsey. • **Union Bank Inn**, 10053 Jasper Ave. TUE 10 (5 pm): Pamela Wallin, discuss her book *Pamela Wallin: Since You Asked*, proceeds to the Glendon Rotary Inner City School Book Project.

GREENWOODS 10355 Whyte Ave., 439-2005. FRI 6 (6:30 pm): Rita MacNeill-signing.

MISTY ON WHYTE 10458-82 Ave., 433-3512. Every SUN: Open Stage Poetry and Prose Readings.

ORLANDO BOOKS 10123-82 Ave., 432-7633. • **TUE 10 (7:30 pm):** Kristjana Gunnars Launch, reading from *A Night Train to Nykoping*. • **FRI 13 (7:30 pm):** Myrna Kostash Launch, reading from *The Doomed Bridegroom*. • **SAT 14 (2 pm):** Elizabeth Wilson, Launch and radig from *The Book of Sarah*.

STANLEY A MILLNER LIBRARY 7 Sir Winston Churchill Square, 3rd Fl. Boardroom, 496-7000. Every second WED of the month. Talking Book Club.

live comedy

CRISTAL LOUNGE 2nd Fl., 10336 Jasper Ave., 421-7861. Every SUN evening: Amateur Comedy Showcase, open mike, pre-screening/auditions. Every WED (8 pm): Laff City.

HORSESHU SPORT LOUNGE 13610-58 St., 457-5858. SUN 8: Mike Jenkins

THE POWER PLANT U of A FRI 6: South Park: 1998 National Comedy Tour, hoste bycomedian Brent Butt, includes 2 episodes of SouthPark & music from Chef Aid.

SANTANNA'S 17930 Stony Plain Rd., 481-7625. SAT 14: Nelson Gies. Andrew Gustafsson.

SIDETRACK CAFE 10333-112 Street, 421-1326. Every SUN: Variety Night hosted by the Atomic Improv Co.

YUK YUKS WEM, 481-9926. Every WEDS: Hypnotist Sebastian Steel

special events

ALBERTA FOUNDATION FOR DIABETES RESEARCH Delta Suite Hotel, 447-2643. SAT 7: Masquerade Ball & Auction, a roaming Jazz Quartette, rum punch, and masked at the door with a Cajun dinner and a live and silent auction.

ANGELS OF THE ARTS The Arts Barns, 10330-84 Ave., 448-9000. MON 16: Auc-

tion, fundraiser for Fringe Theatre Adventures & Whyte Ave Murals.

CITY HALL Sir Winston Churchill Sq., 423-2217. WED 11: Remembrance Day Wreath Laying Ceremony. THU 5: Celebrating the 50th Anniversary of the Universal Declaration of Human Rights.

ECOCITY McKernan Hall, 11341-78 Ave., 429-3659. Auction Fundraiser, bid on a wide assortment of artwork, crafts, clothing, books, sporting goods, toys, and collectibles. support Edmonton's urban environment society.

GLOBAL VILLAGE OR GLOBAL PILLAGE Myer Horowitz Theatre, S.U.B., U of A., 492-8558. THU 12-SAT 14: Speakers and Panel discussions, presented by the Parkland Institute

PLANNED PARENTHOOD EDMONTON Winspear Centre, 4, Sir Winston Churchill Sq., 423-3737. SUN 15 (7-10:30 pm): 5th WELL AWARE SILENT AUCTION & SOCIAL: Fund raising benefit.

VICTORIA CHINA EXCHANGE TALENT NIGHT Pearl City Restaurant, 10209-97 St., 469-1564, 433-3468. Fund raiser to help these kids go to China. Chinese Style Buffet, entertainment and prizes. SUN, Nov 8, 7 pm

sports

HOCKEY - OILERS
www.edmontonoilers.com. FRI 6: Oilers vs Colorado

HORSE RACING Northlands, 471-7379. Northlands Simulcast racing, 7 days a week

theatre

BERMUDA AVENUE TRIANGLE Mayfield Dinner Theatre, 16615-109 Ave., 483-4051. Broadway's newest hit. Two daughters, driven mad by their mothers, and madness mayhem and romance in their condo in Las Vegas. Until Nov. 8.

LE BOURGEOIS GENTILHOMME La Cite Franophone, 8527-91 St., 469-8400. Texte de Moliere. Presented by L'Unitheatre. Nov. 11.

THE COLLECTED WORKS OF BILLY THE KID Studio Theatre, Timms Centre for the Arts, 492-2495. A powerful poetry, theatrical event by Michael Ondaatje. This play examines the inner workings of one of the Wild West's most famous outlaws. Nov. 5-14.



By ALBERTO D. VIDIGOYA For the week of Nov. 5 - Nov. 11

This week's theme: From the town of Bedrock

SCORPIO (Oct. 24-Nov. 21) Fred, you obnoxious, anachronistic brute you—this is the '90s. Join a gay alliance. You know what they say—healthy body, healthy mind. Oh, and you might give up those Bronto-Burgers too.

SAGITTARIUS (Nov. 22-Dec. 21) Wilma, I know that deep inside of you there's a hard-nosed femme fatale waiting to come out. Get in touch with your inner bitch, girl, and tell that Fred you won't put up with any more of his shit.

CAPRICORN (Dec. 22-Jan. 19) Barney, you goof—when are you going to learn that Fred's no real friend? You've got to lay it on the line; nobody likes a hanger-on. There's got to be someone in Bedrock more fulfilling to hang out with.

AQUARIUS (Jan. 20-Feb. 18) Betty—hey, you're kind of a non-entity, aren't you? Wilma's friend, Barney's wife, I'm thinking you've got to assert yourself more, get a life and for God's sake develop a personality. But that's just me.

PISCES (Feb. 19-Mar. 20) Pebbles, not only were you the second birth to be shown (well, alluded to) in the history of television, you've got a mighty de-licious cereal named in your honour. So what do you need my advice for? Just keep cooin' and purglin' like I do at around 2 a.m. Saturday morning...

ARIES (Mar. 21-Apr. 19) Bam-bam, there's something more than a little disturbing about a kid whose one personality trait is going around hitting things with a club. Why don't you take up origami or flower arranging or music appreciation to round out your personality. Don't go too far, however—this show is set in the '50s...

TAURUS (Apr. 20-May 20) Dino, you old dog, you—oops, I mean dinosaur. (Just what the heck kind of dinosaur are you, anyway? I mean, besides living a few hundred million years too late. Judging from *Jurassic Park*, you're no velociraptor. But I digress.) My advice: quit beggin' and start takin'! That's it.

GEMINI (May 21-June 21) Mr. Slate, you're one cool caricature of the archetypal boss-man. But these days, you've got to be nice to your employees, or you'll get your ass sued. So chip away at that heart of stone (Get it? Slate? Stone? Chp?) before you find yourself someone's peon.

CANCER (June 22-July 22) O Grand Poobah of the Loyal Order of Water Buffaloes—that's one interesting hat. Tryin' to make a fashion statement, are ya? Not content with your humdrum life? Well, forget that anachronistic, sexist organized-male-bonding crap—go get something pierced.

LEO (July 23-Aug. 22) Gazoo, you devilish alien, it's a good thing you chose the stone alien—if you showed up nowadays, Scully'd have you on the autopsy table in no time. I'm sure it's fun, mucking around with prehistoric lyes—why don't you pick on someone your own technology?

VIRGO (Aug. 23-Sept. 22) Weirdy Gruesome, you're—well, weird. Not to mention a blatant rip-off of *The Addams Family* and *The Munsters*. Why don't you go develop your own schtick and leave others' intellectual property alone?

LIBRA (Sept. 23-Oct. 23) Fred, I'm coming back to you now. When I told you to join a gym, I just meant to say that I want you to be healthy—because I care, you know. I didn't mean to call you fat or nothing; have a positive body image, and be glad you don't live in the thin-is-in 20th century.

Next week's theme: Look out, Papa Smurf!

fashion

ALBERTA COMMUNITY HALL 9231-100 Ave., 469-1448. SUN 8 (5:30-7:30 pm): Annual cook-off & compassionate fashion show.

film

EDMONTON FILM SOCIETY Provincial Museum Auditorium, 102 Ave., 428 St. 428-9775. MON 9 (8 pm): The House that

Classifieds

Empire Building, 307, 10080 Jasper Avenue, T5J 1V9. Ph: 426-1996 Fax: 426-2859

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ELECTRONICA MUSIC CLUB free membership. Do Dance, R&B, Industrial, Techno, Ambient, Jungle, R&B, Hip-hop, etc. Call Mike Meister K. 479-3825. na0618

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VOLUNTEER

Volunteers needed for Polka Fest. 98. Nov. 14 & 15. Kitchen help, ticket sellers, set-up and tear down. Call 468-4788 after 5 pm. na1029

First Night Festival Seeking Volunteers! To assist with pre-fest and on-site activities. Call Carolynne, 466-3200. na1008

WANT TO GET SOME REALLY IMPORTANT PHONE CALLS? Edmonton's only 24 hr Distress line answers over 2,500 calls ea month from people in need, and we need your help to ensure those calls are answered. For more info call the Support Network Volunteer Program at 482-0198. Next training starts Nov. 9. na1022

Can you spare one morning or afternoon a week? The Learning Centre-Literacy Association is looking for people to help adults develop their literacy skills. Volunteer at the Centre and help others make positive changes for themselves and their communities. Contact Phyllis at 429-0675. na1001

MILLWOODS VOLUNTEER RECRUITMENT: Help children learn at the Millwoods Welcome Centre for Immigrants. Our homework club for children (grades 1-12) is held Mon, Wed & Thu, 3:30-5:30pm. Volunteer as much time as you can. PH MWCL at 462-6924. na0924

Alberta Human Rights & Civil Liberties Association: Looking for free or nominal cost office space. Contact: John at 463-3948 or Raphael at 420-1661 (B). na1017

Alberta Human Rights & Civil Liberties Association: Need donations of office equipment: computer(s), printer(s), fax machine, photocopier, typewriter. Contact John at 463-3948 or Raphael at 420-1661 (B), 451-4536 (H). na0827

The AIDS Network needs volunteers to organize a variety of events for AIDS Awareness Week, Nov. 23-30 1998. Please call Clare or Colin for more info at 488-5742. na0827

ESL TUTORS NEEDED: Volunteer to teach English to adult immigrants; daytime/weekdays/ weekends available; small groups; training provided Call Scot 424-3545. na0927

Make a world of difference by volunteering only 2 hrs. a week with a family in need. na1029

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Alternative theatre/circus seeks Business Manager with heart! Sense of humour a must. Cowtown (403) 266-1508. na1105 (1 wk)

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YW1001-1129 (5 wks)

SMOKING

Nicotine Anonymous
Trying to quit smoking? THU: 7:30 p.m., St. Lukes Anglican Church, 6424-95 Ave. na0999

SPECIAL EVENT

2600 Meeting, Friday, Nov. 6, 4 pm.
Sidetrack Cafe (in the train) na1029

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Contact Karin Boyd, The Arbutus Volunteer Foundation (Alberta Family & Social Services) or kboyd@arbutus.westerncanada.com. na0820

Are you caring? Interested in learning about new cultures? Can you volunteer? Call Dulari, New Neighbours, EISA 474-8445. na0820

Be Enlightened, Be a Leader, Be Amazed... Be a Volunteer! The Edmonton YMCA Enterprise Centre has volunteer opportunities: instructional aides, group facilitators, tutors/mentors, recreation leaders. Help a youth or adult experience success in education and employment 2-3 hrs. a week. Day/evening. We provide training! Contact the Volunteer Coordinator at 429-1991. na0813

The Boys' & Girls' Clubs of Edmonton, a non-profit organization that provides quality programs for children and youth is seeking volunteers. If you would like to be a role model or just help out. Contact Brad at 422-6038. na0618

Add a New Dimension - Volunteer! The Friends of University Hospital are looking for responsible adults to join or Gift & Candy Shop volunteer program. Meet new people, gain job skills and experience while helping the community. More info. call 492-8428. na0730

Community Greenways is a plan to create a network of tree-lined multi-use trails using abandoned railway lines and utility corridors, connecting 40 Edmonton Communities. Volunteer canvassers are needed please call 423-4003. na0723.

Give the gift of community to the residents of Capital Care Grandview. Help someone maintain their independence. Our residents need volunteers to escort them on trips out of the centre. Commitment: on-call: 1-3 trips a month. 6215-124 St. PH Volunteer services at 496-7104. na0618

Canadian Mental Health Association needs a volunteer to work with young male with schizophrenia to provide companionship & promote physical fitness. Time commitment 3 hrs/wk. Call Paddy at 414-6300. na0813

"THE ORIENT AND YOU" Raffle. Sell tickets at Citadel performances - raise funds and receive great benefits! Call Andrea at 425-4811. na1029

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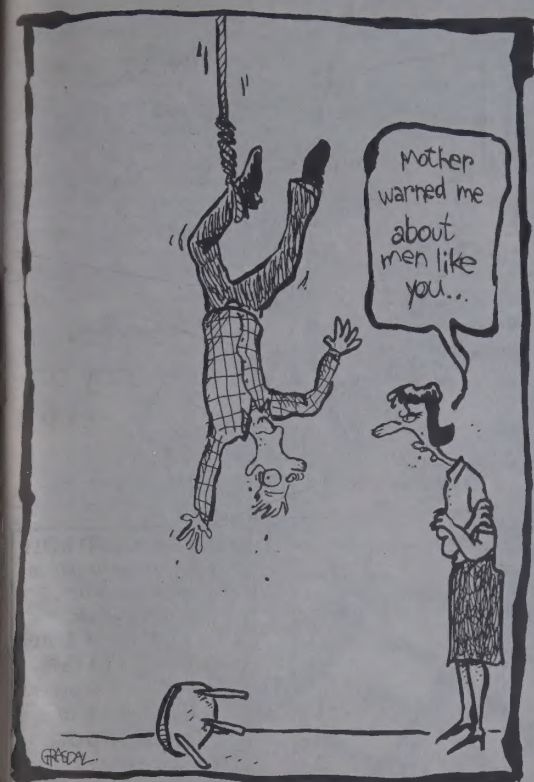
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HEY EDDIE! by GRASDAL



Edmonton's freaks and monsters got the opportunity to catch local funk band Feast this past Halloween at the Windsor Bar and Grill—and some guests even dressed up! Anyway, the band has spent the last few months—off and on—recording their debut CD at Midi City studios with producer Elliott Christofoli. The disc is expected to hit shelves before Christmas, but in the meantime gigs like their Halloween show are always a good time. Costumes aside, if you had some trouble identifying the members, it was because there's a slew of new dudes in the band—like David Aide on keyboards, Michael Loomes on percussion and Bill George on drums. In due time, all will gel, and Feast will continue to provide a smorgasbord of delicious funk tunes to any audience willing to eat it up. *Puresational*

Photo: Andre Pines

True Stories

#2 IN A SERIES

"I work shifts and it was kind of hard to get out a lot. So I tried Telepersonals. I felt my way around a bit and listened a lot before I placed my own ad. Then I got this message from Della..."

She was home for Christmas but it wasn't until April that we really talked. We had so much in common, we should have met a long time ago. Like our summer houses were almost right next to each other, there's no way we could not have passed each other before! But we're happily making up for lost time these past four years."

Matthew, 24

Women Seeking Men

I'm a mid 30's, 5'7" tall female with brown hair & brown eyes. I'm interested in meeting some new people. I'm looking for one person to become friends & maybe more. Box 5734.

I'm in my 40's, a 5'3" tall, 110 lb., emotionally & financially stable, sensual, romantic, passionate female with long, blonde hair & green eyes. I love to laugh & dance. I'd like to meet a man who enjoys the simpler things in life, snow ball fights, skiing, fireplaces, thunderstorms, pillow fights, bubble baths, & candle light. If this sounds like you, get back to me. Box 1176.

I'm a 39 yr. old, 5'3" tall, petite, athletic, feminine, youthful, attractive, divorced female with golden blonde hair, soft hazel eyes, & a nice smile. I'm a smoker & casual drinker. I enjoy dancing, singing, movies, & much more. I'm looking for a 5'8"-6' tall, 34-43 yr. old, physically fit, honest, open-minded, healthy male for a long term, monogamous relationship. Box 6922.

I'm a 25 yr. old, 5'3" tall, attractive, college educated, professionally employed female with brown hair & brown eyes. I enjoy music, walks in the rain, movies, or quiet evenings at home. If you feel you are worthy, box me. Box 5734.

I'm a 36 yr. old, laid-back, down-to-earth, single mother who enjoys horseback riding, rodeos, camping, music, pool, & more. I'm looking for that special guy who values honesty & respect in a relationship. Your looks & your bank book are unimportant to me. Your attitude & how you treat people are. I have a great sense of humour & love to laugh. If you think you'd like to make me laugh, box me back. Box 5579.

This is Phyllis. I'm a 30 yr. old, educated, self-employed female just wondering who's out there. I like just the simple things in life. Box 7254.

This is Marilyn. I'm a 45 yr. old, big, beautiful, single mother. I'm a smoker. I'm looking for a guy over 6' tall, to share some of the things that life has to offer. Box 1264.

This is Cathy. I'm a 34" tall, medium built female with red hair, glasses, & bluish green eyes. I'm a smoker & casual drinker. I'm looking for a friendship that hopefully will lead to a committed relationship down the road. If you'd like to know more about me, box me. Box 4964.

My name is Danielle. I'm a 31 yr. old, attractive, spontaneous, outgoing lady of quality. If you're interested, box me back. Box 3894.

My name is Debbie. I'm a 41 yr. old, 5'4" tall, outgoing, friendly female with blonde hair & green eyes. I love animals, kids, & the outdoors country life. I'm looking for a long term friendship & relationship. Box 3728.

I'm a 26 yr. old, 5'4" tall, 130 lb., outgoing, humorous female with red hair & blue eyes. I'm looking for a respectable guy to have some fun with. Box 8593.

I'm a 47 yr. old, fit, full-figured female with red hair, sparkling, green eyes, & freckles. I enjoy theatre, truck pulls, & other eclectic things. If you're out there, call Box 4365.

Men Seeking Women

I'm a 45 yr. old, 5'11" tall, 175 lb., clean-shaven, attractive, single male with dark brown hair. I live on the north side. I enjoy gambling, rare movies, swimming, auctions, & church. I'm looking for someone who would like to share a lifetime together. If you'd like to know more about me, give me a call. Box 6373.

This is Doug. I'm a 27 yr. old, 5'10" tall, 180 lb., physically fit male with blond hair & blue eyes. I enjoy camping, fishing, country music, & the outdoors. I'm a non-smoker & casual drinker. I'm interested in meeting some new people. Box 9181.

My name is Alex. I'm a 35 yr. old, 5'6" tall, 155 lb., good looking male with medium length, brown hair. I'm a smoker & casual drinker. I love the outdoors, sports, travelling, & much more. I'm just looking for a long term relationship with the right woman. If this sounds interesting, box me. Box 8011.

I'm a 46 yr. old, 5'7" tall, 175 lb., single female with glasses, blue eyes, a mustache, & I'm somewhat short of a full head of hair. I'm looking for an honest, sincere, genuine woman to share the rest of my life. Many shared interests will help us grow together & become one. Box 7960.

I'm a 32 yr. old, handsome, sexy, slim, muscular, divorced male who doesn't smoke, drink, or do drugs. I'm looking for a pretty, sensual, passionate, uninhibited, non-smoking female. I like giving massages, candle-lit baths, dancing in the rain, & romance. If you think you'd like to share your life & ultimately raise a family, leave me a message. Box 6980.

My name is Mark. I'm a 35 yr. old, 6' tall, 210 lb., single male with thinning, blond hair & blue eyes. I have a 7 yr. old daughter, but she doesn't live with me. I enjoy movies, music, camping, hiking, & hiking. I'm looking for a kind, caring, considerate, monogamous, 25-35 yr. old, slim to medium built female to share my life. If you're interested, give me a call. Box 5805.

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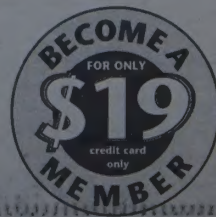
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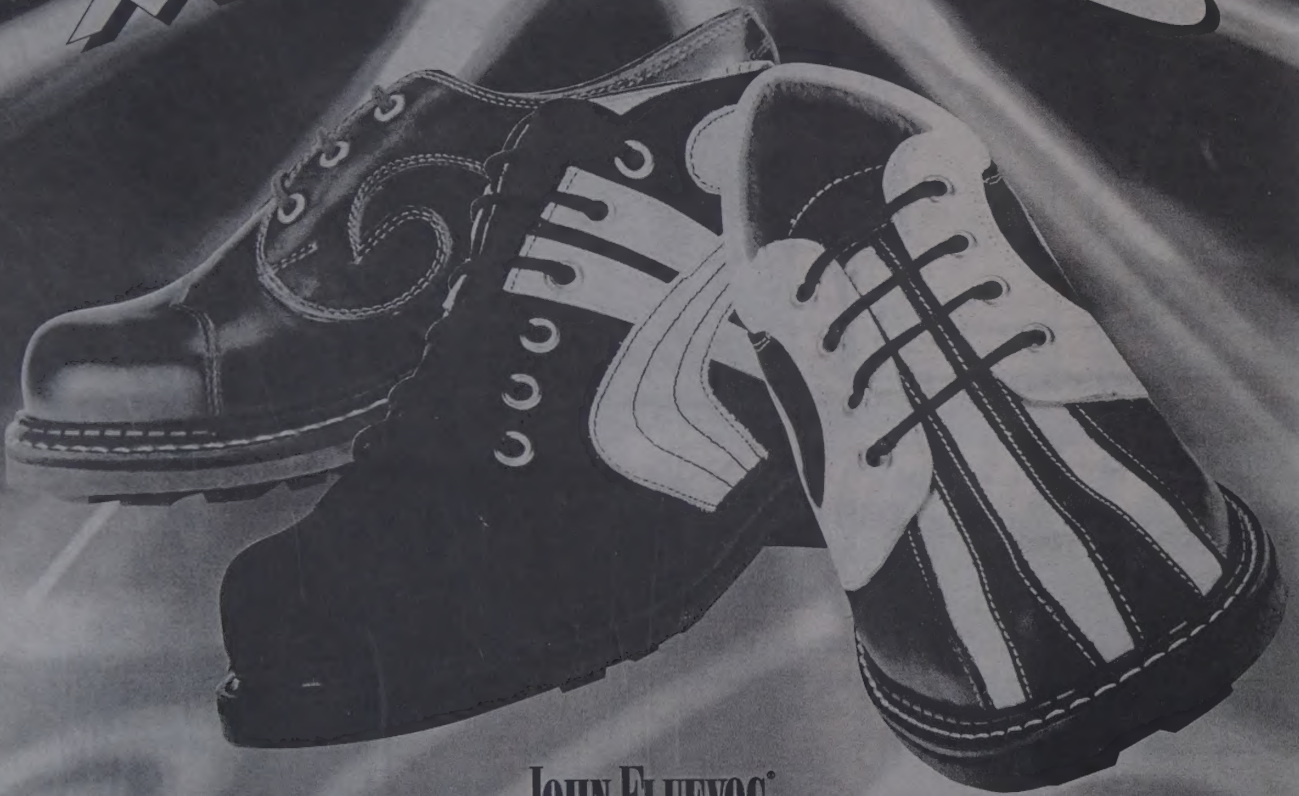
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